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Daftar Isi

Budaya Pembatalan: Mempromosikan Keadilan ataukah Penindasan?
Puji Rianto, Khumaid Akhyat Sulkhan, Nurhana Marantika **1**

Storynomic Tourism Strategy of Kebo Ketan Ceremonial Art as a Form of Marketing Communication for Eco-Tourism
Rizaldi Parani, Ira Brunchilda Hubner, Juliana, Herman Purba **21**

The Declining Trend of Religious Films in Indonesia: Can They Win Again among Muslim Communities?
Daniel Susilo, Endik Hidayat, Mujiono, Jerico John G. Dalangin **39**

Analysis of Communication Ethics in Football Fan Interactions with Blackpink's K-pop Fandom on Blackpink's Instagram Account: A Case Study
Nur Halimah Anggraeni, Vani Dias Adiprabowo **55**

Momen Kritis Jurnalisme: Problematika Media Sosial dan Disiplin Verifikasi di Jawa Timur
Merlina Maria Barbara Apul, Nanang Krisdinanto **69**

Konvergensi Komunikasi dan Inovasi Sebagai Modal Sosial Penanganan Stunting
Andri Kurniawan **89**

Model Of Adolescent Ethics In Mobile Diffusion On The Use Of Cellphones And Social Media In Semarang City
Arfika Pertiwi Putri, Nadia Itona Siregar **109**

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Budaya Pembatalan: Mempromosikan Keadilan ataukah Penindasan?

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Abstrak

Budaya pembatalan (cancel culture) telah menjadi perhatian di antara ilmuwan sosial dalam lebih satu dekade belakangan, dan telah menimbulkan perdebatan luas. Di Indonesia, fenomena ini telah sering menimpa selebritis dan public figure, tetapi sayangnya belum diinvestigasi secara mendalam. Penelitian ini dilakukan untuk mengkaji fenomena budaya pembatalan dan melihat dampak-dampaknya. Penelitian dilakukan secara kualitatif dengan menggunakan strategi netnografi. Ada tiga kasus yang menjadi subjek analisis, yakni budaya pembatalan yang menimpa Lutfi Agizal, Gofar Hilman, dan Arawinda Kirana. Hasil penelitian menunjukkan bahwa dampak-dampak budaya pembatalan sangat kontekstual. Dalam kasus Lutfi Agizal, budaya pembatalan mempunyai dampak negatif bagi kebebasan berpendapat. Pembatalan dilakukan untuk menindas perbedaan pendapat. Sementara itu, dalam kasus Gofar Hilman, kasus kekerasan seksual berakhir damai sehingga dampak atas budaya pembatalan harus disimpulkan dalam dua jalur, positif dan negatif. Dalam kasus Arawinda Kirana, kurangnya refleksi telah membuat budaya pembatalan mengarah pada penindasan (bullying). Oleh karena itu, penelitian ini menyarankan pentingnya melihat kasus demi kasus dalam melihat dampak-dampak budaya pembatalan.

Kata kunci: *budaya pembatalan; media sosial; keadilan; kebebasan berekspresi*

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Cancel Culture: Promoting Justice or Bullying?

Abstract

Cancel culture has become a concern among social scientists for more than a decade and has generated widespread debate. In Indonesia, this phenomenon often affects celebrities and public figures, but unfortunately, it has not been investigated in depth. This research was conducted to examine the phenomenon of cancel culture and see its impacts. The research was conducted qualitatively using a netnography strategy. There are three cases that are the subject of analysis, namely the cancel culture that happened to Lutfi Agizal, Gofar Hilman, and Arawinda Kirana. The research results show that the impacts of cancellation are highly contextual. In Lutfi Agizal's case, cancel culture has had a negative impact on freedom of expression. The cancellation was carried out to suppress dissent. Meanwhile, in the Gofar Hilman case, the sexual violence case ended peacefully, so the impact of cancel culture must be concluded in two ways: positive and negative. In the Arawinda Kirana

case, the lack of reflection has led to a cancel culture, leading to bullying. Therefore, this research suggests the importance of taking a case-by-case look at the impacts of cancel culture.

Keywords: *cancel culture social media; justice; freedom of expression*

PENDAHULUAN

Fenomena budaya pembatalan (*cancel culture*) telah menjadi sumber perdebatan di antara ilmuwan sosial. Perdebatan itu terutama disebabkan oleh dampak yang ditimbulkan oleh budaya pembatalan. Pada satu sisi, budaya pembatalan dianggap positif karena memberikan peluang bagi orang-orang yang berkuasa dan berpengaruh untuk bertanggung jawab atas perbuatan mereka, tetapi di sisi lain dianggap membungkam kebebasan berpendapat (Norris, 2021; Tandoc et al., 2022; Trigo, 2020; Wong, 2022). Para pengritik budaya pembatalan umumnya menyatakan bahwa budaya pembatalan acapkali hanya peduli pada usaha pengucilan terhadap pihak lain untuk mendapatkan hukuman, tanpa membuka ruang perdebatan yang memadai (Wong, 2022). Dengan kata lain, budaya pembatalan merusak ruang publik (*public sphere*) yang ditawarkan oleh sifat partisipatif media digital (Fathy, 2018; Nurhayati & Suryadi, 2017). Sebaliknya, para pendukungnya menyatakan bahwa aktivisme digital telah memungkinkan kelompok-kelompok terpinggirkan memperjuangkan keadilan dan menuntut orang-orang berpengaruh untuk bertanggung jawab atas perbuatan mereka (Waani & Wempi, 2021). Budaya pembatalan juga dianggap mampu meningkatkan kesadaran atas pesan yang beredar di media digital, dan mendorong pengguna untuk mengambil tindakan kebalikan atas tindakan buruk pelaku yang menjadi subjek budaya pembatalan (Verga et al., 2021).

Budaya pembatalan bukanlah fenomena yang sama sekali baru (Dershowitz, 2020), tetapi mendapatkan momentum sejak kehadiran media sosial. Alan Dershowitz (2020) mengemukakan bahwa budaya pembatalan memiliki spirit yang sama dengan McCarthyisme, yakni praktik menuduh orang sebagai komunis atau simpatisan komunis tanpa adanya bukti kuat. Fenomena ini terjadi pada 1950-an di Amerika Serikat akibat upaya gencar senator Joseph McCarthy yang menebar teror "hantu komunisme". Di masa itu, sekali seseorang masuk dalam daftar komunis, Ia akan kehilangan karir, pekerjaan, dan reputasinya menjadi ternoda. Fenomena yang kurang lebih sama dengan "hantu komunisme" di Indonesia selama Orde Baru di bawah Presiden Soeharto. Ketika seseorang dicap sebagai komunis atau simpatisan Partai Komunis Indonesia (PKI), hidup dan karirnya bermasalah. Tidak jarang, orang yang dicap sebagai keturunan komunis harus menyembunyikan identitas dirinya dari kehidupan umum.

Eve Ng (2020) menyebut budaya pembatalan sebagai ungkapan bernada kecaman terhadap sosok yang berkuasa oleh kumpulan suara yang biasanya terpinggirkan. Pippa Noris (Norris, 2021) berpendapat budaya pembatalan sebagai strategi kolektif para aktivis yang menggunakan tekanan sosial untuk mencapai pengucilan secara kultural terhadap target (seseorang atau sebuah institusi) karena dianggap melakukan

perbuatan yang bersifat menyinggung. Menyinggung dalam hal ini bisa terjadi karena kata-kata atau perbuatan tersebut dinilai tidak selaras, bahkan mungkin melanggar, norma sosial dan adat istiadat tertentu secara moral seperti mengatakan hal-hal rasis atau melakukan pelecehan seksual. Rutledge (2021) berpendapat bahwa budaya pembatalan dapat berupa "tudingan sederhana atau tuntutan terkoordinasi untuk melakukan pembalasan atas dugaan pelanggaran, mendesak masyarakat untuk ikut serta dan menyuarakan pendapat mereka untuk mempercepat hukuman berat akibat pengucilan sosial."

Budaya pembatalan sebenarnya memiliki karakter yang relatif konsisten (Tandoc et al., 2022)scholarly understanding of this phenomenon is still at its nascent stage. To contribute to a more nuanced understanding of cancel culture, this study uses a sequential exploratory mixed-methods approach by starting with in-depth interviews with social media users (n = 20. Biasanya, seseorang atau institusi yang menjadi sasaran budaya pembatalan akan memperoleh kecaman atau dipermalukan di depan publik melalui media sosial. Semua itu didorong oleh motivasi agar perusahaan atau individu yang menjadi sasaran budaya pembatalan mendapat konsekuensi atau hukuman karena tindakannya. Bentuk-bentuk hukuman bagi perusahaan bisa mengacu pada reputasi yang hancur dan pemboikotan terhadap produknya, sedangkan untuk individu bisa kehilangan karir atau dipecat dari tempat kerja. *Netizen* mungkin juga akan berusaha supaya sasarannya dikucilkan secara sosial (Wong, 2022).

Di Indonesia, fenomena budaya pembatalan juga telah berlangsung lama, tetapi sayangnya belum dipahami dengan baik. Salah satu kasus budaya pembatalan yang menyita perhatian adalah RS Omni di Tangerang. Peristiwa yang terjadi pada 2008 tersebut diawali oleh keluhan Prita Mulyasari, seorang Ibu yang menjadi pasien di rumah sakit tersebut, atas layanan rumah sakit. Curhatan yang awalnya disampaikan kepada salah seorang temannya tersebut kemudian beredar luas di *mailing list*. Curhatan itu berujung pada tuntutan RS Omni terhadap Prita Mulyasari dengan tuduhan pencemaran nama baik. Di pengadilan tinggi Tangerang, Prita Mulyasari dinyatakan bersalah dan harus membayar ganti rugi sebesar Rp. 250 juta. Putusan ini segera menyulut reaksi publik melalui gerakan "Koin Keadilan Prita" (Joniansyah, 2011). Selain Prita, ada banyak kasus semacam itu seperti Cicak vs Buaya (Lim, 2017), Ahok (Basuki Tjahaja Poernama) ketika maju calon gubernur Jakarta pada 2017, Lutfi Agizal ketika menyebutkan kata "*anjai"*, dan belakangan kasus Arawinda Kirana.

Beberapa peneliti di Indonesia telah menggunakan konsep budaya pembatalan untuk menjelaskan beberapa kasus di Indonesia. Kurniawan et al., (2022) menggunakan konsep budaya pembatalan untuk menganalisis fenomena itu di dunia pendidikan. Effendi & Febriana (2023) mengkaji bagaimana budaya pembatalan bisa dijadikan kontrol sosial untuk *public figure* sehingga selebriti maupun tokoh populer sejenisnya tidak akan bertindak sembarangan dalam hidupnya lantaran beresiko kehilangan penggemar dan karir. Altamira dan Movementi (2023)

melakukan kajian literatur atas budaya pembatalan di Indonesia. Penelitiannya menyimpulkan bahwa budaya pembatalan bukan saja merupakan fenomena baru, tetapi juga selebritis menjadi subjek paling rentan mendapatkan serangan budaya pembatalan.

Pada penelitian yang telah dilakukan sebelumnya, peneliti umumnya terjebak pada satu sudut pandang dalam memahami budaya pembatalan dengan menempatkan budaya pembatalan sebagai sesuatu yang positif ataukah negatif. Mereka tidak mempertimbangkan kasus demi kasus. Dalam penelitian ini, peneliti berargumen bahwa dampak-dampak budaya pembatalan bersifat kontekstual. Artinya, dalam suatu waktu dan kasus tertentu, budaya pembatalan mempunyai dampak positif dalam memperjuangkan keadilan sosial terutama terhadap tindakan tidak bertanggung jawab para selebritis, *public figure*, ataupun pihak yang memegang kuasa. Namun, dalam suatu waktu dan konteks lainnya, budaya pembatalan berdampak buruk karena digunakan untuk membungkam pihak lain, *bullying*, atau mengucilkannya atas alasan-alasan yang sangat subjektif. Penelitian ini dilakukan untuk menguraikan fenomena budaya pembatalan di Indonesa melalui tiga kasus pemboikotan tokoh publik, yaitu Lutfi Agizal, Arawinda Kirana, dan Gofar Hilman.

Pilihan atas ketiga kasus di atas mendasarkan pada dua alasan. *Pertama*, ketiganya adalah selebriti yang mengalami budaya pembatalan secara luas. Ketiga kasus viral di media sosial dan menyita perhatian *netizen* Indonesia yang dikenal aktif (Supeli, 2013) dan "julid" atau *nyinyir* (Hestin, 2021; Saadillah et al., 2023). *Kedua*, ketiga kasus menampilkan tipe-tipe kasus yang berbeda, dan konteks yang sangat berlainan. Dalam kasus Lutfi Agizal, pokok persoalannya adalah penggunaan kata "*anjay*". Kasus ini dapat dikatakan berhubungan dengan perbedaan pendapat dan kebebasan berekspresi dalam demokrasi. Selain itu, "rasa" atas bahasa selalu bersifat subjektif dan kontekstual. Penggunaan bahasa pada suatu waktu mungkin dianggap jelek, tetapi di waktu lain sebaliknya. Sementara itu, dalam kasus Gofar Hilman, isunya adalah kekerasan seksual. Dalam konteks Indonesia, kekerasan seksual masih menjadi persoalan besar. Menurut data Kementerian Pemberdayaan Perempuan dan Perlindungan Anak (Kemen-PPPA), selama periode 1 Januari-27 September 2023, terdapat 19.593 kasus kekerasan yang tercatat di seluruh Indonesia. Dari jumlah tersebut, 17.347 korban adalah perempuan (Muhamad, 2023). Dalam kasus Arawinda Kirana, isunya adalah perselingkuhan. Isu semacam ini akan mudah memancing *netizen* untuk memberikan komentar (Sopyanti, 2022), terlepas mempunyai bukti memadai ataukah tidak. Dengan alasan-alasan ini, analisis atas ketiganya diharapkan memberikan gambaran secara lebih memadai terhadap budaya pembatalan sebagaimana argumen yang diajukan dalam penelitian ini. Dengan begitu, penilaian atas budaya pembatalan menjadi lebih objektif, dalam arti tidak terjebak pada satu sudut pandang atau perspektif.

KAJIAN PUSTAKA

Di Indonesia, beberapa penilitian tentang budaya pembatalan telah dilakukan sebelumnya diantaranya adalah penelitian yang dilakukan oleh Kurniawan et al., (2022) menggunakan konsep budaya

pembatalan untuk menganalisis fenomena di dunia pendidikan. Hasil penelitian yang dilakukan oleh Kurniawan menyebutkan bahwa budaya pembatalan tidak menggambarkan kebebasan akademik dan cenderung merusak makna kebebasan akademik.

Effendi & Febriana (2023) mengkaji budaya pembatalan sebagai upaya melakukan kontrol sosial atas perilaku *public figure*. Penelitiannya menyimpulkan bahwa budaya pembatalan yang dilakukan oleh masyarakat dalam mengontrol perilaku selebritis karena takut kehilangan karir. Altamira dan Movementi (2023) melakukan kajian literatur atas budaya pembatalan di Indonesia. Penelitiannya menyimpulkan bahwa budaya pembatalan bukan saja merupakan fenomena baru, dan selebritis menjadi subjek paling rentan mendapatkan serangan budaya pembatalan. Hal ini terutama disebabkan oleh popularitasnya sehingga perilaku selebritis sering mendapatkan perhatian dibandingkan dengan anggota masyarakat lainnya. Budaya pembatalan juga telah menjadi perspektif yang banyak digunakan untuk melakukan penelitian serupa di banyak negara (Lee & Abidin, 2021; Trigo, 2020)Influencers' advertorial disclosures have become controversial in many countries, including South Korea. In August 2020, under the accusations by tabloids and other YouTubers, several famous Influencers were embroiled in the "backdoor advertising scandal," wherein Influencers deftly advertise products in exchange for a significant amount of money from sponsoring companies, without any notice to followers. This article focuses on two (in.

Secara garis besar, definisi maupun karakter budaya pembatalan memposisikan fenomena tersebut sebagai bagian dari budaya digital. Dengan semakin canggihnya internet dan media sosial, otoritas untuk menentukan sasaran boikot atau pembatalan bukan hanya berada di tangan pemerintah atau institusi *legitimate* semacamnya. Sebaliknya, publik memiliki kesempatan untuk menentukan wacana pemboikotan dan memobilisasi massa dengan memanfaatkan fleksibilitas dan kecepatan internet (Driessen, 2023; Waani & Wempi, 2021)and potentially their participation in it: a political turning point in their fannish career. To better understand this phenomenon, this study examines the fandom of the canceled Dutch singer and The Voice coach Marco Borsato. Doing so, it highlights how fans negotiate, give meaning to and understand the cancellation of their 'problematic fave' by drawing on an interview study with twelve Dutch fans of Marco Borsato complemented with an analysis of online fan comments. A thematic analysis of this data shows the complexity of being a fan of a canceled artist. Further, it reveals how fans navigate the everyday political and cultural consequences of being a(n ex-. Dengan kecanggihan internet, berbagai permasalahan yang memicu orang untuk melakukan pembatalan juga semakin beragam. Bukan hanya persoalan gender, pelecehan seksual, rasisme, tapi juga isu tentang kelas sosial, perundungan, dan sebagainya. Dalam perkembangannya, budaya pembatalan dapat terjadi kepada siapa saja seperti seleb, politisi, seniman, atau orang biasa apabila melakukan hal-hal yang dinilai melanggar moral (Waani & Wempi, 2021).

Menurut Alan Dershowitz (2020), budaya pembatalan menjadi praktik yang kerap mengabaikan kebenaran sebagai sebuah proses. Seperti dalam kasus McCarthysme, orang-orang yang mempraktikkan budaya pembatalan cenderung melihat kebenaran dari satu arah saja dan biasanya tanpa memperdebatkan berbagai perspektif yang ada. Kalaupun terdapat perspektif yang berbeda dari wacana dominan, mungkin ditolak atau dianggap tidak benar. Oleh karenanya, budaya pembatalan seringkali justru menjadi problematik. Meredith D. Clark (2020) memandang bahwa pemahaman budaya pembatalan yang cenderung dianggap sebagai ancaman bagi demokrasi, justru akan mereduksi potensi media sosial sebagai ruang aktivisme bagi kelompok marjinal. Dalam arena media sosial yang memungkinkan siapa pun bisa berpendapat tanpa peduli latar belakang kelas, gender, atau ras, kelompok-kelompok marjinal atau mereka yang tak memiliki *privilese* di dunia nyata memiliki kesempatan untuk memberi respon berdampak. Mereka yang memiliki kekuasaan, entah dalam bentuk kekayaan, politik, budaya, ras, dan bahkan gender, boleh saja tak terjangkau oleh hukum atau bisa mengutak-atiknya setelah melakukan pelanggaran terhadap moralitas tertentu di lingkungan mereka (misalnya, melakukan tindakan cabul dan semacamnya). Namun di media sosial, masyarakat yang tak memiliki *privilese* di dunia nyata tetap mampu menggelar pengadilannya sendiri dan melakukan pemboikotan sebagai upaya perlawanan terakhir; membuat individu tersebut terkucil, bahkan kalau bisa harus sampai tunduk dalam rasa bersalah.

METODE

Penelitian ini berupaya menjelaskan fenomena budaya pembatalan (*cancel culture*) di Indonesia yang mulai marak dalam satu dekade belakangan di media sosial. Penelitian ini menggunakan pendekatan kualitatif dengan menggunakan strategi netnografi (Kozinets, 2015). Kozinets mengemukakan bahwa netnografi sangat berguna dalam mengungkap gaya-gaya interaksi, narasi personal, pertukaran komunal, aturan-aturan *online*, praktik-praktik dan ritual, mode diskursif, bentuk-bentuk inovasi kolaboratif, dan lain sebagainya.

Salah satu ciri penting penelitian netnografi adalah tidak hanya berhubungan kata-kata, tetapi citra, gambar, fotografi, suara, presentasi audio-visual yang telah diedit, website, dan artefak-artefak digital lainnya (Kozinets, 2015). Dengan kata lain, data netnografi dapat dikumpulkan melalui beragam cara dan bentuk dari apapun yang diunggah oleh para pengguna ke media digital, baik dalam bentuk artikel, gambar ataupun video di *blog*, *website*, aplikasi percakapan semacam *WhatsApp*, dan unggahan di media sosial. Oleh karena itu, data-data dalam penelitian ini dikumpulkan melalui dokumen terutama dalam bentuk jejak digital di semua *platform* media sosial yang mungkin. Data-data itu kemudian diperkaya melalui dokumen-dokumen dalam bentuk berita daring dan publikasi *online* lainnya. Peneliti juga melakukan observasi secara informal di media sosial. Suatu studi literatur dikerjakan secara intensif untuk memperkaya pemahaman peneliti terhadap fenomena yang dikaji.

Data yang telah dikumpulkan, baik dalam bentuk kata-kata, gambar, ataupun

video kemudian dianalisis. Analisis pada dasarnya adalah memilah-milah fenomena ke dalam bagian-bagiannya (Kozinets, 2015; Miles et al., 2018). Dalam penelitian ini, analisis dilakukan melalui tiga tahapan. Pada tahap *pertama*, data dikelompokkan berdasarkan sumber-sumber data itu berasal. Misalnya, data diperoleh dari *Instagram*, dikumpulkan dalam satu bagian. Ini dilakukan untuk memudahkan dalam membaca data. *Kedua*, memilah-milah berdasarkan pada tema-tema yang muncul dari data-data tersebut. Koding dilakukan pada tahap ini. Koding dilakukan dengan menyusun data berdasarkan pada pengkategorian sub-subtema tertentu, misalnya, latar kasus, bentuk pembatalan *(cancelling)* dan dampak. *Ketiga*, menafsir data-data hasil koding untuk mencari makna secara keseluruhan untuk kemudian ditarik kesimpulan.

HASIL DAN PEMBAHASAN

Uraian berikut akan memaparkan aktivisme digital yang mengarah pada budaya pembatalan atas Lutfi Agizal, Gofar Hilman, dan Arawinda Kirana. Untuk memudahkan pembacaan, uraian dikerjakan secara kronologis. Dengan demikian, uraian atas kasus budaya pembatalan yang menimpa ketiga selebritis diuraikan berdasarkan kapan kasus muncul, apa yang menjadi penyebab atas munculnya gerakan budaya pembatalan di media sosial, bagaimana serangan *netizen* dalam bentuk gerakan pembatalan (*cancelling*) terhadap ketiga *public figure* tersebut. Selanjutnya, uraian memparkan akhir atas kasus. Dengan menguraikan kasus secara kronologis sebagai sebuah strategi yang umum dikerjakan (Rianto, 2020), gambaran atas kasus yang dianalisis dalam studi ini menjadi jelas dengan mempertimbangkan setiap konteks. Dengan begitu, kesimpulan atas gerakan budaya pembatalan dapat dirumuskan secara lebih baik.

Lufti Agizal: Minimnya Perdebatan Rasional di Kalangan Netizen

Lutfi Agizal, seorang *YouTuber*, mendapatkan hujatan dari *netizen* karena mempersoalkan kata *anjay*. Lutfi Agizal mempermasalahkan kata tersebut melalui kanal *YouTube*-nya. Dalam cuplikan di kanal YouTube yang disiarkan pada 19 Agustus 2020, Lutfi Agizal mengemukakan sebagai berikut (tempo.co, 2020).

> *"Apabila ada public figure dan tokoh yang sudah terlanjur mengucapkan kata tersebut, alangkah baiknya minta maaf karena telah menyiarkan kalimat yang bermakna bisa buruk kepada masyarakat umum. Selanjutnya, public figure itu lebih baik men-take down konten atau sesuatu yang ia ucapkan ada unsur kalimat anjay, anjrit, bgst, yang tadi kita bahas itu buruk".*

Tidak hanya membuat konten khusus di *YouTube*, Lutfi Agizal juga melaporkan penggunaan kata tersebut kepada Komisi Perlindungan Anak Indonesia (KPAI) dan Komisi Nasional Perlindungan Anak. Lutfi Agizal berargumen bahwa penggunaan kata *anjay* dapat merusak moral bangsa. Kata itu juga merupakan *plesetan* dari kata "anjing." Oleh karena itu, Lutfi Agizal meminta kepada KPAI dan Komisi Nasional Perlindungan Anak agar kata itu dikaji ulang penggunaannya. Sejak dipersoalkan

Lutfi Agizal, kata "*anjay*" menjadi salah satu yang paling populer di Indonesia. Kata ini telah di-*retweet* (sekarang X) sebanyak 122 ribu kali (Tionardus & Setiawan, 2020).

Apa yang dilakukan Lutfi Agizal dengan mempermasalahkan kata *anjay* dan dihubungkan dengan moralitas bangsa menyulut perdebatan publik di media sosial. Debat itu bukan hanya melibatkan *netizen* yang dikenal aktif, tetapi juga akademisi, komedian, *YouTuber*, artis dan bahkan anggota legislatif. Komnas Perlindungan Anak sendiri akhirnya memberikan tanggapan tertulis melalui *press release* dengan menyatakan bahwa penggunaan kata *anjay* seharusnya dihentikan. Hal itu karena dapat bermakna merendahkan dan mengandung unsur kekerasan. Liputan-liputan media daring juga turut memberikan andil dalam perdebatan tersebut. Para wartawan tidak segan untuk mengundang para ahli bahasa, termasuk para guru besar bahasa untuk menanggapi kontroversi tersebut (Dewi & Nugroho, 2020; Sukardi, 2020).

Netizen menyerang Lutfi Agizal melalui kata-kata kasar seperti *tidak punya otak, ngepet, bacot*, *mirip juned Firaun*, dan lain sebagainya (Prasojo, 2021). Kata-kata hujatan itu bahkan mengarah pada *bullying*. Selain itu, para *netizen* mempersoalkan konsistensi dan moralitas Lutfi Agizal. Umumnya, netizen Indonesia yang gemar menjadi "detektif" begitu muncul kontroversi menemukan bahwa Lutfi Agizal pernah menggunakan kata *anjay*. Kebencian *netizen* terhadap Lutfi Agizal tersebut berujung pada pembatalan atau penolakan (*cancelling*) terhadap dirinya.

Konteks yang menjadi latar belakang pembatalan yang menimpa Lutfi Agizal tidak dapat dilepaskan dari popularitas Rizky Billar waktu itu. Ini karena kata *anjay* yang dipersoalkan Lutfi Agizal adalah kata yang sering digunakan oleh Rizky Billar ketika akan bernyanyi dengan Lesty Kejora (yang pada waktu itu menjadi tunangannya). Lesty Kajora sendiri mengaku tidak paham arti kata itu, dan merasa terus-menerus diserang (Tempo.co, 2020).

Dalam pandangan *netizen*, Lutfi Agizal mempermasalahkan kata *anjay* bukan diniatkan untuk membela moralitas sebagaimana dinyatakannya. Sebaliknya, lebih karena cemburu atas keberhasilan Rizky Billar, dan berupaya untuk melakukan "panjat sosial" (*pansos*). Pada waktu itu, Lesty Billar berada di puncak popularitasnya. Oleh karena itu, ketika Lutfi Agizal mempermasalahkan kata *anjay*, *netizen* menyerangnya di media sosial termasuk melakukan boikot di *Instagram* dan *Facebook*. Lutfi Agizal akhirnya meminta maaf atas kontroversi itu (Diananto, 2020).

Pembatalan yang menimpa Lutfi Agizal menunjukkan bahwa sentimen atau emosi sangat mewarnai tanggapan *netizen*. Terlepas dari motivasi sebenarnya Lutfi Agizal mempermasalahkan kata "*anjay"*, apa yang Dia lakukan sebenarnya telah membuka ruang perdebatan yang menarik. Setidaknya, kontroversi tersebut telah menyulut perdebatan penggunaan bahasa terutama yang dimotori oleh media *mainstream*. Kontroversi itu juga telah mengundang diskusi-diskusi menarik di media daring seperti artikel yang ditulis oleh Kuntarto (2020). Dalam artikel itu, Kuntarto mengemukakan pentingnya memahami konteks penggunaan bahasa

dalam kehidupan sehari-hari, dan karena itu masalah penggunaan bahasa tidak perlu diselesaikan melalui jalur hukum. Namun, berbeda dengan para ahli dan media *mainstream* yang membuka perdebatan dari penggunaan "*anjay*", *netizen* umumnya menghujat dengan kata-kata kasar dan merendahkan. Dalam konteks ini, gerakan pembatalan *netizen* terhadap Lutfi Agizal menutup seluruh perdebatan rasional. Rasionalitas ruang publik di media digital (Rey & Carlos, 2018)which has subsequently proven to be counterhegemonic. During the past decade, the DPS promoted alternative discourses to those of the official public sphere. The Indignados mobilizations in 2011 (15-M pun tertutup. Sebaliknya, target *netizen* untuk memboikot Lutfi berhasil ketika *Instagram* dan *Facebook* Lutfi Agizal tidak dapat diakses beberapa waktu kemudian. Lutfi Agizal pada akhirnya juga harus kehilangan kekasihnya dan mengalami pengucilan.

Kasus Lutfi Agizal menunjukkan bahwa budaya pembatalan mengarah pada penindasan dan pembungkaman. Dalam konteks ini, tidak ada pihak lemah yang dibela sebagaimana kasus yang menimpa Pitra Mulyasari (Lim, 2017). Sebaliknya, budaya pembatalan terhadap selebritis menjadi sesuatu yang buruk karena budaya pembatalan ini sangat mudah dikenakan kepada subjek pembatalan (Bangun & Kumaralalita, 2022) hanya karena suatu perbedaan penggunaan kata atau istilah. Kuatnya budaya pembatalan atas penggunaan kata "*anjay*" juga berpotensi menciptakan apa yang sering disebut sebagai "*spiral of silence*" (Norris, 2021). Berdasarkan tesis *spiral of silence* Noelle-Neuman, kelompok minoritas tidak berani bersuara atau teredam suara karena suara mayoritas menjadi budaya dominan. Ini membuat kelompok minoritas yang mempunyai suara berbeda tidak berani mengekspresikan dirinya.

Gofar Hilman: Perjuangan Keadilan ataukah Fitnah?

Pada 2021, seorang warganet di *Twitter* (sekarang X) menulis bahwa penyiar radio dan pebisnis, Gofar Hilman, telah melakukan pelecehan seksual terhadapnya. *Netizen* itu diketahui bernama Hafsyarina Sufa Rebowo atau Syerin (Putsanra, 2022) dan menggunakan akun @quweenjojo saat menulis kasus tersebut. Menurut penuturannya, peristiwa pelecehan itu terjadi pada Agustus 2018 ketika Ia datang ke sebuah klub malam di kawasan Malang dan Gofar menjadi salah satu bintang tamu. Pada penghujung acara, Syerin hendak mengambil video bersama Gofar untuk keperluan *Instastory.* Setelah mengambil video, Syerin mengemukakan bahwa Gofar memeluknya dengan erat dari belakang, lantas melakukan pelecehan seksual dengan 'mengacak-acak' bagian-bagian tubuh sensitifnya (Mario & Maharani, 2022).

Cuitan Syerin di Twitter (X) viral dan memancing tanggapan dari mereka yang juga mengaku pernah mendapat pelecehan dari Gofar (Mario & Maharani, 2022). LBH APIK Jakarta bersama SAFEnet membuka pos pengaduan khusus untuk pihak-pihak yang mengaku pernah dilecehkan sang penyiar radio tersebut. Kasus itupun menyulut sentimen negatif warganet dan menjadikan Gofar Hilman sebagai sasaran pembatalan.

Ada dua kubu yang dapat diidentifikasi atas kasus mencuatnya

pelecehan seksual yang melibatkan Gofar Hilman. *Pertama*, kubu warganet yang mempercayai pengakuan Syerin dan menjadikan Gofar sebagai target pembatalan. Para pendukung Syerin umumnya tegas memboikot Gofar atas tuduhan pelecehan seksual yang Ia lakukan.

Kedua, mereka yang mendukung Gofar Hilman. Ini terutama setelah Syerin meminta maaf dan menyatakan bahwa semua tudingannya tidak benar, dan tuduhan itu dibuat berdasarkan deluasi dan imajinasi (Anugrahadi, 2022). Syerin juga mencabut surat kuasa hukum dari LBH APIK sehingga LBH APIK tidak lagi mendampinginya dalam kasus tersebut (Mario & Maharani, 2022). Gofar, melalui akun Twitter @pergijauh, menulis Tweet bahwa Ia dan Syerin sudah bertemu, lalu memaparkan kronologi mereka masing-masing dengan polisi sebagai mediator. Kasus tersebut berakhir damai Gofar membatalkan tuntutan kepada Syerin atas pencemaran nama baik, sedangkan Syerin meminta maaf serta membuat video minta maaf untuk diunggah di media sosial (Anugrahadi, 2022).

Para warganet menduga bahwa permintaan maaf Syerin dan seluruh pengakuannya dibuat di bawah tekanan, terlebih Gofar dianggap menunjukkan relasi kuasanya dengan memanfaatkan polisi untuk melakukan mediasi atas kasus tersebut. Sebaliknya, orang yang membela Gofar, memandang permintaan maaf Syerin sudah menjadi bukti final bahwa Gofar memang tidak bersalah, bahkan termasuk orang yang dirugikan. Ini karena cuitan Syerin telah menghambat kariernya, baik di dunia bisnis maupun hiburan. Bahkan, pengakuan tersebut justru membuat Syerin tampak berada di posisi yang salah.

Kecaman dan seruan pembatalan warganet berpengaruh secara signifikan dalam karir Gofar. Setelah kasusnya viral, Gofar diminta mengundurkan diri dari PT Lawless Jakarta, perusahaan di mana Ia menjadi salah satu pendirinya (Khrisnanda, 2022). Setelah Lawless merilis postingan bahwa Gofar sudah bukan bagian dari mereka, beberapa *brand* membatalkan kerja sama dengannya dan selama berbulan-bulan Gofar mengaku kesulitan mencari kerja.

Setelah kasus tersebut berlalu cukup lama, jaringan radio Prambors sempat akan memberi Gofar ruang untuk kembali berkarier sebagai penyiar radio. Namun, gerakan pembatalan terus dilakukan oleh *netizen*. Bahkan, *netizen* di media sosial beramai-ramai mengancam akan berhenti mendengarkan Prambors apabila tetap memberikan ruang kepada Gofar Hilman. Akun "Aku Perempuan" membuat petisi di change.org untuk menolak Gofar menjadi penyiar *Prambors.* Petisi tersebut ditandatangani oleh 11.738 orang (Roseline et al., 2023). Rencana kerja sama itupun akhirnya batal.

Kasus Gofar Hilman berakhir damai melalui proses mediasi (Anugrahadi, 2022) sehingga kebenaran kasus tersebut menjadi buram. Ini karena dalam proses mediasi, Gofar Hilman tidak melanjutkan tuntutannya kepada Syerin atas tuduhan pencemaran nama baik. Sebaliknya, Syerin meminta maaf dan berjanji akan membuat permintaan maaf untuk diunggah di media sosial. Jika diselesaikan melalui jalur hukum, maka benar atau tidaknya tuduhan Syerin terhadap Gofar Hilman akan lebih jelas. Oleh karena itu, dalam

konteks *cancel culture*, kasus ini harus dibaca dalam dua kondisi. Kondisi pertama jika kasus pelecehan itu benar, maka budaya pembatalan yang dilakukan terhadap Gofar Hilman efektif dalam memperjuangkan keadilan bagi kelompok-kelompok marginal dan tidak bersuara. Dalam banyak kasus pelecehan dan kekerasan seksual, relasi kuasa sangat kuat. Gerakan pembatalan di media sosial dapat memaksa aparat penegak hukum untuk melakukan penyelidikan hingga membawanya ke pengadilan seperti kasus Rachel Vennya (Mayasari, 2022). Kondisi *kedua* jika kasus pelecehan seksual yang dituduhkan terhadap Gofar Hilman tidak benar dan merupakan fitnah, maka budaya pembatalan hanyalah sarana "penghakiman" atas selebritis atau *public figure* (Ramadhani, 2013). Dampak perbuatan pembatalan seperti ditunjukkan dalam kasus Gofar Hilman sangat merusak bagi kehidupan sang artis.

Arawinda Kirana: Perebut Laki Orang (Pelakor) ataukah Penindasan?

Arawinda Kirana, artis muda berbakat, cantik dan pandai berakting (CSW, 2023) menjadi korban budaya pembatalan. Arawinda Kirana terjun ke dunia hiburan pada 2019, di bawah naungan manajemen Kite Entertainment. Nama Arawinda menjadi popular berkat aktingnya di film "Yuni". Sosoknya semakin popular setelah meraih penghargaan sebagai Pemeran Utama Wanita Terbaik di Festival Film Indonesia, untuk film Yuni pada 2021. Pada tahun yang sama, dengan film yang sama, Arawinda memenangkan gelar Aktris Terbaik di Red Sea International Film Festival. Arawinda berhasil membuktikan semangat anak muda untuk terus berkarya dan berprestasi (Tim WowKeren, 2021).

Di tengah kesuksesan Arawinda Kirana tersebut, muncul dugaan bahwa dirinya adalah perebut laki orang (pelakor). Dugaan tersebut berawal dari unggahan akun wanita.cl di *platform* media sosial *Instagram*. Salah satu pengikut akun tersebut curhat mengenai saudaranya yang diselingkuhi oleh suaminya dengan seorang artis muda. Setelah diunggah di akun tersebut, kisah ini menjadi viral. Bukan hanya di *Instagram*, kisah mengenai pelakor tersebut turut tersebar di *platform* media sosial lainnya. Bahkan, kisah ini menjadi perbincangan hangat di *Twitter* (sekarang X). Kisah ini disebarkan ulang oleh akun @KawankamiMs. Kisah yang diunggah pada 28 Juni tersebut telah disukai oleh 74.900 ribu pengguna.

Kolom *reply* juga dipenuhi oleh *netizen* yang bersimpati kepada sang istri. *Netizen* di *Twitter* pun mulai menerka-nerka mengenai tokoh yang dibicarakan dalam cerita tersebut, mulai dari pasangan suami istri hingga sosok artis. Akhirnya, seorang *netizen* mengungkap sosok sang Istri, yaitu pemilik akun *Instagram* @aamandazahra (Putri, 2022). Tidak membutuhkan waktu lama, kasus ini pun menarik perhatian *netizen* dan dengan segera orang tahu bahwa perempuan yang dimaksud adalah Arawinda Kirana. Cuitan ini pun masuk ke dalam daftar *trending topic Twitter* Indonesia (CSW, 2023).

Dalam kasus viral itu, *netizen* berpihak pada Amanda. *Netizen* menuduh Arawinda sebagai pelakor, perebut suami orang. Tidak sedikit pula, *netizen* yang menyayangkan kabar tersebut karena dalam kehidupan sehari-hari Arawinda

sering menyuarakan hak-hak perempuan, feminisme, hingga *woman support woman*. Setelah namanya ramai jadi pembicaraan publik, Arawinda langsung menutup kolom komentar di *Instagram*. Arawinda Kirana tidak menanggapi berita buruk yang menimpanya. Hal ini semakin meyakinkan *netizen* bahwa artis yang dimaksud adalah Arawinda (IDNTimes, 2022).

Netizen beranggapan bahwa isu perselingkuhan Arawinda Kirana tidak sejalan dengan aksi-aksinya dalam menyuarakan hak-hak perempuan, feminisme, hingga *woman support woman* (IDNTimes, 2022). Sementara itu, kabar buruk yang menimpa Arawinda Kirana, santer menjadi perbincangan *netizen* persis sebelum film terbaru Arawinda Kirana, *'Like & Share'* beredar. Film tersebut memuat pendidikan seks bagi remaja yang tayang pada 8 Desember 2022. *Netizen* pun ramai-ramai menyerukan boikot film *Like & Share* (CSW, 2023). Kekecewaan dan kemarahan *netizen* terhadap Arawinda Kirana tidak mereda meski Kite Entertainment, manajemen tempat Arawinda bernaung, melakukan siaran pers terkait berita buruk yang menimpa artisnya (CNNIndonensia, 2022).

Kite Entertaiment menjelaskan bahwa Arawinda adalah korban manipulasi dari Guiddo (suami Amanda Zahra). Arawinda disebut-sebut pertama kali bertemu dengan Guiddo di Gym pada April 2022. Awalnya, keduanya hanya bertukar informasi soal kesehatan yang berhubungan dengan makanan. Menurut Kite Entertaiment, Guiddo sendiri mengaku sebagai ahli nutrisi (*nutritionist*), dan kebetulan Arawinda Kirana mengalami *eating disorder* (CNNIndonensia, 2022). Namun, Guiddo juga curhat tentang kehidupan rumah tangganya. Ia mengaku mengalami Kekerasan Dalam Rumah Tangga (KDRT), dan sudah satu bulan berpisah dengan Amanda. Mereka bersepakat melakukan *open relationship*. Kite menyangkal bahwa Arawinda adalah perebut suami orang. Mereka menegaskan bahwa artisnya tidak ingin mencuri atau merebut suami orang (Civil Society Watch, 2022). Pihak Kite Entertainment juga mengaku telah menghubungi Guiddo untuk memberikan klarifikasi, tetapi tidak pernah dibalas (CNNIndonensia, 2022).

Film *Like & Share* yang pada akhirnya diluncurkan pada pertengahan Desember tidak meledak meskipun tema yang diusung film ini menarik dan penting (Dinda, 2023). *Like & Share* adalah film dengan *genre* pendidikan seksual bagi remaja. Film ini juga bercerita tentang kekerasan seksual yang banyak dialami remaja Indonesia. Sutradara Gina S. Noer menganggap film ini diharapkan bisa mencegah naiknya angka korban kekerasan seksual di Indonesia (CSW, 2023). Tanggal penayangan film ini juga sengaja disesuaikan dengan 16 Hari Anti Kekerasan terhadap Perempuan (*16 Days of Activism against Gender Violence) (Pramudyaseta, 2022)*. Namun, akibat kasus tuduhan perselingkuhan, banyak penggemar Arawinda yang memilih tidak menontonnya.

Apa yang dapat disimpulkan dari keseluruhan cerita budaya pembatalan terhadap Arawinda Kirana adalah bagaimana isu perebut suami orang (pelakor) telah memicu sifat "julid" *netizen*. Kasus ini sekaligus menunjukkan kurangnya refleksi di antara netizen

Indonesia dalam menyikapi isu sensitif. Sebagaimana dikemukakan oleh Dinda (Dinda, 2023), isu pelakor senantiasa menghadapkan perempuan dengan perempuan, dan menghilangkan peran laki-laki. Akibatnya, simpati *netizen* atas isu perselingkuhan mengukuhkan dunia patriaki karena kesalahan seratus persen pada perempuan. Penggunaan "pelakor" dalam kasus isu perselingkuhan semacam itu menunjukkan hal yang dimaksud. Di sisi lain, simpati *netizen* atas korban perselingkuhan tampaknya menegasikan usaha untuk mencari informasi dua sisi, dan memahami konteks cerita itu secara memadai. Dalam situasi semacam ini, budaya pembatalan sangat mungkin menjadi sarana untuk melakukan penindasan dalam bentuk *bullying* dan pengucilan.

Cancel Culture: Membungkam ataukah Membebaskan?

Ketiga kasus yang dianalisis dalam penelitian ini menunjukkan bahwa dampak budaya pembatalan tidak selalu positif ataupun negatif. Sebaliknya, dampak-dampak atas budaya pembatalan harus dilihat berdasarkan konteksnya dan harus dilihat kasus per kasus. Dalam kasus Lutfi Agizal, budaya pembatalan berpotensi membungkam kebebasan berpendapat dibandingkan menciptakan perdebatan rasional di ruang media sosial. Akibatnya, *public sphere* yang harusnya tersedia di media sosial (Dahlberg, 2007; Rey & Carlos, 2018) tidak tercipta. Emosionalitas jauh lebih dominan dibandingkan dengan perdebatan yang mengandalkan rasionalitas sebagai ciri *public sphere* (Habermas, 2007). Namun, dalam dua kasus lainnya, Gofar Hilman dan Arawinda Kirana, analisis harus dilakukan lebih hati-hati dan kesimpulan tidak serta merta baik ataupun buruk.

Masalah kekerasan seksual yang dituduhkan kepada Gofar Hilman sulit diverifikasi kebenarannya dengan mengandalkan data-data *online*. Kasus ini juga mirip dengan kasus bintang Korea Selatan, Kim Seon Ho (Bangun & Kumaralalita, 2022). Kim Seon Ho menjadi korban budaya pembatalan karena unggahan anonim yang menyatakan bahwa Ia telah dimanipulasi oleh aktor terkenal untuk melakukan aborsi dengan alasan palsu. Netizen mengidentifikasinya sebagai Kim Seon Ho. Ini kemudian mendorong budaya pembatalan yang dilakukan netizen Korea. Oleh karena itu, dalam menganalisis kasus Gofar Hilman, harus ditempatkan dalam dua kondisi. Kondisi pertama merujuk pada tindakan pelecehan seksual yang dilakukan oleh Gofar Hilman adalah benar. Jika kondisi ini yang terjadi, maka budaya pembatalan yang menimpa Gofar Hilman harus dilihat secara lebih positif. Ini terutama karena di Indonesia pelecehan ataupun kekerasan seksual belum mendapatkan perlindungan hukum yang memadai (Paradiaz & Soponyono, 2022). Para perempuan korban pelecehan seksual sering kali juga tidak melanjutkan ke jalur hukum (Suprihatin & Azis, 2020) karena beragam alasan. Di sisi lain, lemahnya perlindungan negara terhadap korban pelecehan dan kekerasan seksual serta kuatnya budaya patriarki membuat kasus-kasus kekerasan dan pelecehan seksual menguap begitu saja (Diah Irawaty, 2017; Suprihatin & Azis, 2020). Oleh karena itu, aktivisme digital yang ditujukan untuk

memperjuangkan keadilan bagi korban pelecehan seksual dengan menuntut tanggung jawab pelaku menjadi sangat penting untuk memberikan tekanan, baik kepada aparat penegak hukum maupun pelaku.

Kondisi kedua adalah ketika kasus pelecehan yang dituduhkan Gofar Hilman tidak benar. Jika kondisi kedua ini yang terjadi, maka *cancelling* yang menimpa Gofar Hilman harus dilihat secara negatif. Dalam kondisi kedua ini, Gofar Hilman harus menanggung beban sosial karena pengucilan dan kerugian karena karirnya hancur. Dampak yang diterima Gofar Hilman ini juga yang dialami oleh Arawinda Kirana. Perselingkuhan yang dituduhkan atas dirinya tidak pernah diverifikasi secara jelas, tetapi dampak-dampak atas budaya pembatalan itu sangat jelas. Intoleransi atas kekerasan seksual dan perselingkuhan sebagai dasar moralitas *netizen* tampaknya menjadi faktor kunci bagi pembatalan yang dialami oleh Gofar Hilman ataupun Arwinda Kirana.

Penelitian ini mendukung pandangan bahwa jika *cancel culture* digunakan secara benar, maka akan membantu melindungi kelompok minoritas, memerangi seksisme, rasisme dan ketidakadilan. Sebaliknya, *cancel culture* dapat menimbulkan akibat-akibat negatif jika tidak sertai dengan refleksi diri atau digunakan untuk mengejar agenda tersembunyi (Wong, 2022). Budaya pembatalan sebagaimana dikemukakan (Rutledge, 2021) dapat mengarah pada penindasan dengan nama yang lebih nama yang lebih kerena. Oleh karena itu, beberapa syarat harus dipenuhi agar budaya pembatalan menjadi aktivisme digital positif, yakni memperjuangkan keadilan ataupun membantu kelompok-kelompok rentan untuk bersuara (*speaking back*). Syarat itu di antaranya adalah keberanian, kejujuran, dan keugaharian atau pengendalian diri (Hardiman, 2021). Menurut Hardiman, ketiga hal ini akan membangun apa yang disebutnya sebagai "altruisme digital", yakni "kesediaan untuk menolong mitra komunikasi dengan tindakan-tindakan digital, entah itu dengan *chat,* video, gambar, dst untuk memperbaiki situasinya". Dalam altruisme digital, menurut Hardiman lebih lanjut, yang lebih mengemuka adalah voluntarisme dan *internet support group*. Ini akan membawa dampak yang lebih positif dibandingkan dengan tindakan pengucilan dan penindasan (*bullying*) di ruang digital.

Budaya pembatalan juga ditentukan oleh sikap dan norma subjektif individu (Tandoc et al., 2022)scholarly understanding of this phenomenon is still at its nascent stage. To contribute to a more nuanced understanding of cancel culture, this study uses a sequential exploratory mixed-methods approach by starting with in-depth interviews with social media users (n = 20 sehingga sebuah refleksi menjadi penting agar budaya pembatalan memberikan kontribusi positif dalam masyarakat digital di Indonesia. Refleksi berarti bahwa *klik* akan mensyaratkan akan kesadaran. Kesadaran akan mengurangi banalitas di media sosial (Hardiman, 2021). Literasi digital (Alkalai, 2004; Chen et al., 2011) di sisi lain, tampaknya juga harus dipertimbangkan jika budaya pembatalan hendak mendapatkan dampak-dampak yang positif. Seseorang yang mempunyai tingkat literasi digital yang baik akan mampu menganalisis dan mengevaluasi

konten media sosial berdasarkan konteks dan tingkatan sosial untuk pemahaman yang lebih kritis. Selain itu, seseorang yang mempunyai literasi digital yang baik akan mampu melakukan kritik atas konten media sosial, mencari maknanya dalam kontek sosial, dampaknya, dan membangun maknanya sendiri (Chen et al., 2011; Lin et al., 2013).

KESIMPULAN

Analisis atas tiga kasus selebritis dalam penelitian ini menemukan bahwa budaya pembatalan dapat positif ataupun negatif tergantung pada kasusnya. Analisis kasus demi kasus dalam penelitian ini menemukan bahwa budaya pembatalan mempunyai dampak negatif jika hanya didasarkan pada emosionalitas dan menjadi sarana penghakiman cepat terhadap selebritis yang menjadi target pembatalan. Kasus semacam ini dapat ditemukan dalam penggunaan kata "anjay" yang dipersoalkan oleh Lutif Agizal. Dalam kasus ini, budaya pembatalan telah digunakan *netizen* untuk membungkam perbedaan pendapat dalam tafsir penggunaan bahasa yang sangat kontekstual. Budaya pembatalan juga menciptakan konsisi bagi munculnya apa yang disebut Noelle-Neuman sebagai "*spiral of silence*". Dalam situasi semacam ini, budaya pembatalan mengurangi sedemikian rupa potensi media sosial untuk menciptakan "ruang publik digital".

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Berdasarkan analisis ketiga kasus, penelitian ini menyarankan pentingnya penelitian budaya pembatalan yang lebih luas dan mendalam di masa datang. Sifat partisipatif media sosial ditambah dengan keaktifan *netizen* Indonesia menjadikan budaya pembatalan terhadap *public figure* akan semakin sering terjadi. Analisis atas kasus-kasus semacam itu di masa datang akan memberikan pemahaman dan kesimpulan yang lebih memadai bagi dampak-dampak budaya pembatalan dalam masyarakat digital Indonesia kontemporer. Studi-studi budaya pembatalan dengan kasus-kasus di luar negeri juga menarik untuk dikaji untuk lebih memberikan pemahaman secara kontekstual budaya pembatalan sehingga pemahaman atas apa yang terjadi di Indonesia menjadi lebih baik.

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Storynomic Tourism Strategy of Kebo Ketan Ceremonial Art as a Form of Marketing Communication for Eco-Tourism

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Abstract

Kebo Ketan is a ceremonial art held in Sekaralas village, Ngawi by Kraton Ngiyom non-governmental organization (NGO). The myth contained in this ceremonial art is a narrative related to concern for the culture, ecology and economy of the Sekaralas village community. This ceremonial art presenting a giant statue of a water buffalo and symbolic objects such as sticky rice, brown sugar, and musical instruments as well as sacred dances. The aim of this ceremonial art is to convey messages related to preserving the natural environment around the Sekaralas village area, and encouraging increased social cohesiveness of village residents. This research intends to describe and analyze how the storynomic tourism strategy is used through the Kebo Ketan ceremonial art as a form of marketing communication for eco-tourism in Sekaralas village, which can depict the power of culture through myths and rituals, packaged in a narrative form to attract tourists. This research used qualitative approach, with the ethnographic method. Primary data were collected through semi-structured interviews with five informants consisting of the founder and administrators of Kraton Ngiyom, and residents of Sekaralas village. These data were also complemented by observation results. The research results show that storynomics has the potential to encourage eco-tourism in Sekaralas village, which can be done mainly through the use of digital media. However, the village residents have not fully understood the meaning of the messages conveyed through the Kebo Ketan ceremonial art, especially regarding environmental conservation and the encouragement to develop the village.

Keywords: *storynomic tourism strategy; marketing communications; digital storytelling; eco-tourism; ceremonial arts.*

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Strategi Storynomic Pariwisata Seni Upacara Kebo Ketan Sebagai Bentuk Komunikasi Pemasaran Ekowisata

Abstrak

Seni upacara merupakan bagian dari seni pertunjukan yang melibatkan unsur mitos dan ritual sebagai bagian dari kepercayaan untuk menyampaikan pesan. Salah satu contoh seni upacara adalah perayaan Kebo Ketan yang diadakan di desa Sekaralas, Ngawi. Mitos yang terkandung dari

seni upacara ini adalah sebuah narasi yang terkait dengan kepedulian terhadap budaya, ekologi dan juga ekonomi Masyarakat desa Sekaralas. Seni upacara ini digagas oleh lembaga swadaya masyarakat (LSM) Kraton Ngiyom dengan menghadirkan patung raksasa Kebo dan benda-benda simbolik seperti: ketan, gula merah dan peralatan musik serta tarian-tarian yang disakralkan. Tujuan dari seni upacara ini adalah untuk menyampaikan pesan terkait pelestarian lingkungan alam sekitar wilayah desa Sekaralas dan mendorong peningkatan kohesivitas sosial warga desa. Penelitian ini bermaksud untuk menggambarkan dan menganalisa bagaimana penggunaan storynomic tourism strategi melalui seni upacara Kebo Ketan sebagai bentuk komunikasi pemasaran eco-tourism desa Sekaralas. Adapun strategi storynomic menjadi hal yang penting terkait dengan komunikasi pemasaran yang bisa menggambarkan kekuatan budaya melalui mitos dan ritual dikemas dalam bentuk narasi untuk menarik wisatawan. Pendekatan penelitian yang digunakan adalah Kualitatif dengan metode Etnografi. Pengumpulan data primer dilakukan melalui wawancara semi-structured terhadap lima orang informan yang terdiri dari pendiri dan pengurus Kraton Ngiyom serta warga desa Sekaralas. Data-data ini juga dilengkapi dengan hasil observasi. Hasil penelitian menunjukkan bahwa storynomic berpotensi mendorong eco-tourism desa Sekaralas melalui penggunaan media digital. Namun demikian warga desa belum sepenuhnya memahami makna pesan yang disampaikan melalui seni upacara Kebo Ketan terutama terkait pelestarian alam dan dorongan untuk membangun desa.

Keywords: *storynomic tourism strategy; komunikasi pemasaran; eco-tourism; seni upacara.*

Introduction

The development of tourism in Indonesia is not only related to natural beauty, but also to the preservation of cultural diversity of its ethnic groups that becomes a historical heritage. The Indonesian government clearly states this in Law No. 10 of 2009 concerning Tourism, which states that culture is one of the resources for national tourism development. Based on (Dihni, 2021), 1,239 cultural works have been designated as Indonesia's intangible cultural heritage as of 2020, which include performing arts, traditions and oral expressions, customs, natural knowledge, crafts and celebrations (Dihni, 2021) More recent data from the Ministry of Education and Culture (2022) mention a larger number, namely 1,728 works. This shows that Indonesia has enormous cultural tourism potential and can increase the country's foreign exchange from the tourism sector.

Intangible cultural heritage are found in the form of traditions, performing arts, customs and celebratory rituals that are spread across Indonesia and passed down from one generation to another. The understanding of intangible cultural heritage according to the 2003 UNESCO convention is "a variety of practices, representations, expressions, knowledge, skills and instruments, objects and cultural spaces associated with it, that the society, groups, and individuals in some cases are part of a cultural heritage" (Putri, 2018). The intangible nature of such cultural heritage has the possibility of being lost due to developments over time, therefore it needs to be preserved and inherited.

Regarding the recovery of the tourism sector after the end of the Covid-19 pandemic, one form of recovery carried out by the Government is encouraging the development of eco-tourism. The wealth of natural and cultural resources allows the eco-tourism concept to have a great potential to become a unique selling point especially in encouraging the tourism and creative sector in Indonesia (Mammilianus, 2023). The understanding of eco-tourism according to McKinney is "a subset of the tourism industry that reflects an ethos of responsible involvement with the environment

and with local cultures" (2016, p.1). Thus, apart from the importance of paying attention to the cultural environment in eco-tourism, culture must be maintained and passed on, because it is something unique to society.

One of the intangible cultural heritages that continues to be maintained and has many fans is performing arts because apart from having an entertaining element, it can also be used to convey messages. Performing arts make up the greatest proportion of intangible cultural heritage with 378 works, followed by customs, rites and celebrations with 354 works (Dihni, 2021). This shows that performing arts has many fans and its existence is still being preserved.

The development of tourism that leads to eco-tourism has a focus on introducing not only natural beauty, but also the cultural riches of the community. Human, (2010, p.131) also emphasized that "A good tourism program will provide ways for visitors to experience the local arts and culture in the contexts they arise from, which is appealing to travelers as an expression of local identity". In other words, cultural tourism is an alternative form of tourism that tries to introduce culture, history, the environment and gives local people the opportunity to be active and directly involved.

One of the forms used to highlight cultural tourism is performing arts, where in understanding the content of the message conveyed one must use interpretation. Barton (2014) clearly emphasizes interpretation as a form of literacy, according to which understanding of performing arts must go through an interpretive and expressive process through the form of symbols. Mazzola and Göller (2022) add that "More generally speaking, performance may be viewed as a transformation of any symbolic data into its sensorial representation in the ordinary human spacetime." Thus, interpretation skills are needed to understand the message or meaning conveyed through performing arts.

The interpretation process is highly subjective and requires deep thought. Currie (2005) emphasized that interpretation in art places more emphasis on meaning based on the judgment and creativity of the interpreter, rather than efforts to find meaning in the art. Therefore, meaning in art can vary depending on the depth of understanding of the interpreter.

Understanding performing arts as part of cultural heritage in relation to eco-tourism is important because it is not only related to the issue of preservation, but also involves knowledge about culture. This is especially important to encourage the development of eco-tourism as part of Indonesian tourism. One effort to understand culture, values and history as tourism potential of an area is to use storynomic tourism. The understanding of storynomic tourism according to Dane and Sukmadewi. (2022) is a form of tourism communication approach that emphasizes conveying creative narratives in the form of storytelling related to the culture and history of certain tourist areas. This is a tourism promotion by providing an overview of the stories, myths or rituals adopted by the community with the aim of providing an understanding of the cultural character of the tourist area.

Storynomics is one strategy that is considered to be capable of encouraging the revival of tourism in Indonesia after the pandemic, through the development of eco-tourism. It is believed that the storynomic tourism approach will help shape tourists' interpretation and imagination of a tourist attraction (Kemenparekraf, 2021). The Indonesian government plans to use this

approach as a form of promotion of tourist destinations in Indonesia. Tourists not only find out and visit tourist attractions, but also understand the stories which are believed to depict the characteristics of the people around the tourist attractions. The Government expects that tourists will have awareness and experience of a tourist destination.

However, folk tales in Indonesia that are related to culture and have the potential to be used in storynomic form are highly diverse and quite numerous. Data available from the Directorate General of Culture, Ministry of Education and Culture, record that there are around 945 folk tales in Indonesia, consisting of 465 fairy tales, 385 legends and 95 myths (Ihsan, 2020). This shows that the storynomics tourism strategy has the potential to be developed into eco-tourism, which can encourage the progress of tourism in Indonesia. Storynomics can function as a tool for tourism marketing communications in Indonesia, especially for areas that are rich in folklore as part of culture and are still not widely known.

One of the cultural potentials that contains mythical folklore is the Kebo Ketan ceremonial art in Sekaralas village, Ngawi. The Kebo Ketan ceremonial art is part of performing arts, which includes a combination of various art forms such as dance, drama and also music. The aim of this ceremonial art is to convey the message of environmental preservation and also social cohesion amidst the diversity of Indonesian society. The interesting thing is that this village has the potential for cultural richness because most of the residents of Sekaralas village have artistic abilities so they have the potential for developing eco-tourism culture. The use of storynomic strategy is a significant challenge for the community and also the local government in efforts to develop the eco-tourism potential in this village in a sustainable manner. Therefore, this research seeks to analyze How Storynomic Tourism Strategy Uses the Kebo Ketan Ceremonial Art as a Form of Eco-Tourism Marketing Communication in Sekaralas Village, Ngawi.

Literature Review

Storynomic

Storynomic is a marketing tool combining storytelling and marketing. The storynomic concept was first adapted from the marketing field by McKee. According to McKee (2018) storynomics refers to composing a story, determining the important reasons for the story, as well as storytelling skills that require regular and planned steps so that the story can amaze the listener or reader to achieve success in business. Thus, in other words, storynomics becomes a tool that can be used to convey the story and message that the story wants to convey.

Storynomic has characteristics that can make the audience have new experiences. The use of storynomics has the potential to market tourism in Indonesia. Research by Kartika and Riana, 2020) explains that currently, marketing through advertising is starting to fade, so storytelling can be a marketing communication opportunity. Marketing experts, including advertising companies, are forced to admit that in this digital era, marketing strategies are

changing from "Advertising is King" to "Content is King". By preparing a good story, the marketing process becomes different because it is supported by strong content.

Storynomic presents an innovative approach that is believed to captivate audiences and stand out in a competitive market because it offers a unique and memorable experience (Neuhofer et al., 2020). Efforts to integrate storytelling and communication skills make storynomics have the potential to transform experiences, foster emotional relationships, personalize, condense information, and increase brand loyalty (Christiani et al., 2022). It is hoped that the power of personalization will be able to encourage marketing that is more relevant to consumers and also to tourists who will visit the destination.

Telling stories in the form of storynomics must be interesting and arousing and play on the emotions of the reader/listener. El-Said (2020) conveys several important elements in a story such as conflict, character, plot and message. *Conflict* is an important element that can make a story attract the listener's attention. Listening to stories with various conflicts from each character makes the listener curious about how the conflict will be resolved in the end (Gustafsson et al., 2006). *Character* is also an important element in a story because characters can influence the listener's emotions. Hung et al. (2012) clarify this by emphasizing that the mutual influence and conflict between characters often influences the listener's emotions and fosters a sense of empathy to find a solution. Characters are generally divided into groups, such as protagonists (supportive of each other) and antagonists (hostile towards each other). *Plot* refers to the structure of the story. In general, the story structure consists of: beginning, middle and end, which are arranged chronologically (El-Said, 2020). Story structure is very important to make it easier for the audience to understand the content of the story. *Message:* Each story ends with a different message. Denning (2006) explains that stories have differences in conveying the message and also in how to achieve the goals and objectives of the message.

Delivery of storynomics with an interesting storyline will make readers/listeners immersed in it and this is considered very relevant for promoting tourist destinations by using stories related to the culture of the people around the tourist destination. Storynomic contains stories that originate from narratives and become myths that can become an experience that connects tourists with tourist destinations.

Storynomic Tourism Strategy

Seeing the power of storynomics in providing a more personal and in-depth experience, it is certain that this concept can be utilized in strategies for marketing tourist destinations. This was also emphasized by Kartika and Riana, (2020), that the storynomic approach can be used as an effective marketing strategy for anyone related to tourist destinations, which can indirectly increase interest in visiting various tourism locations. Storynomics is also able to raise the potential of a tourist destination. area. Kertamukti (2022) stated that tourism storynomics can be used to

attract tourists who are interested in local stories of tourist destinations, traditions, cuisine and culture. The storynomic tourism strategy is based on the cultural richness of a particular destination, so that it will become an added value in building eco-tourism which is promoted and packaged in interesting content by telling local culture. Research conducted by Djafri et al. (2023) emphasized the great potential of storynomics as a strategy for creating interesting tourism experiences in the digital era. The ability to combine the power of storytelling with digital technology means storynomic can offer a unique approach to captivate and connect with travelers on a deeper level. The skills of evoking emotions, providing personalized experiences, increasing information retention, and developing brand loyalty, thus position storynomics as a valuable tool for tourism industry practitioners.

The use of digital technology, which provides visual and audio richness, gives tourists the possibility of having a virtually real experience. Sigala (2020) stated that in the current digital era, where tourists crave immersive experiences and are personally involved, storynomics provides a strategic framework for tourism businesses to differentiate their products. Storynomic recognizes the importance of storytelling in attracting tourists and leverages digital advances to enhance their experience (Guttentag, 2019). Apart from strong stories and good storytelling, the ability to utilize digital technology such as digital platforms and interactive content makes storynomics a marketing strategy that can be used to advance Indonesian tourism.

Marketing Communications

Storynomic used in the form of storytelling can be used as a marketing communication strategy which is expected to provide introduction and understanding for tourists regarding the culture of tourist destinations. Kotler and Amstrong (2017) define that integrated marketing communications is a concept in which a company integrates and coordinates various communication channels to send clear, consistent and convincing messages about the company and its products. Kartika and Riana (2020) wrote that all marketing communication components such as advertising, sales promotion, events, public relations and publicity, direct marketing, interactive marketing and personal selling can have direct contact with customers. In other words, it is emphasized that Marketing Communication is a specification of the relationship between communication and marketing, namely a marketing activity using communication techniques which aims to provide information to many people with the hope of achieving the company's goal, namely increasing income. In its application to the tourism business, marketing communication strategies can be carried out through various channels, including by utilizing storynomics.

Storytelling, which is the content or content of the message, cannot be separated from storynomics. According to Parani et al., (2021); Parani and Juliana, (2023), the storynomic concept, which is based on storytelling, prioritizes a lot of information related to the culture of local communities. The information conveyed can be in the form of historical stories related

to the tourist destination and can also be in the form of fairy tales or myths that are believed by people at the tourist destination. Information is conveyed to tourists with the aim of equipping them with knowledge about local culture so that tourists can not only enjoy the natural beauty, but also understand the culture adhered to by the people living around tourist attractions. From this more in-depth introduction, it is hoped that tourists will be able to relate more to the message conveyed.

Nowadays, the use of storytelling as a form of marketing communication has entered the era of digitalization. Miller (2014) provides an understanding of digital storytelling as a story that is told narratively using digital technology through digital media that can be interactive. The use of storytelling will always encourage the improvement of the tourist destination's 'brand', an identity that is related to culture (Dias & Dias, 2018). This will certainly attract and retain tourists attached to tourist destinations.

Digital storytelling presents information or stories presented briefly and interestingly. Information can include historical stories, someone's personal life, and various other interesting stories (Prasetyawati, 2021). Digital storytelling relies heavily on digital technology by combining narrative and the art of storytelling in the educational field with digital technology, such as images, audio, video and animation (Zuana, 2018). So in other words, digital storytelling can be used not only to tell stories but also to bring stories to life.

However, the delivery of storytelling as marketing communication in the tourism context is different from the business context. This is related to storynomics which uses many myths while in business the emphasis is on credibility so that the use of myths becomes irrelevant in a business context. In the tourism context, the focus is more on efforts to build stories to produce positive feelings in customers/tourists and are considered more convincing than facts, the aim of which is to build attachment with the tourism brand, and make the tourism brand unique (Kaufman, 2003). Thus, in other words, storytelling is a marketing communication strategy with storynomic products as part of the tourism brand.

Ceremonial Arts

Ceremonial art is a cultural treasure that is still widely practiced in local communities, where myths and traditional values are still strongly contained. Cahyono, (2006) states that the presence of a ceremony in society is a certain expression related to various events that are considered important for that society. Several previous studies have shown that there are several factors that can attract interest in visiting a destination, one of which is myths about that destination. This statement is reinforced by Fathyanisa, (2021), who says that ceremonial art is not just meant to be an entertaining work, because deep within the work there is a message conveyed. The message can be expressed or implied, according to the artist's own delivery.

In ceremonial or ritual activities, there are usually meaningful symbols that are sacred. The sacred equipment can be in the form of buildings, music, dance, certain movements as a continuation of ritual traditions (Boehm, 2022; Chatkaewnapanon & Kelly, 2019; Kusmayati, 2005; Wahyono &

Hutahayan, 2020) According to Prijosusilo, (2019, p.3) "ceremonies have the function of, among other things, strengthening social cohesion and creating a dynamic structure and value system". The purpose of ceremonial art is for protection, purification, restoration, fertility, guarantee, preserving the will of ancestors (respect), controlling the attitude of the community according to social life situations, all of which are directed at transforming conditions in humans or nature. Here it can be seen that ceremonial art does not only function as a spectacle but contains noble messages that can unite communities in responding to the problems they face.

In ceremonial art there is an element of storytelling, so that the audience can enjoy and interpret the message in it. Each story told is equipped with various characters, plots and messages. McKee states that, "When story aspires to art, it becomes an infinitely complex and endlessly variable thing. Fiction's styles range from farce to tragedy; its compounds span from the one-man show to interweavings of dozens of plots and subplots. When we use the phrase story form, we mean its universal, irreducible foundation" (2018). Research conducted in Lake Toba by Parani & Juliana (2023) states that Sigale-gale art can also involve other cultural elements outside of stories but also art (dance) and ceremonies, as part of storynomics. Ceremonial art has the potential to become content or storynomic content because it contains messages that are awaited by the audience or tourists who visit the destination.

Eco-tourism

Eco-tourism is part of sustainable tourism which is related not only to tourism potential but also culture in which ceremonial arts are a part. Eco-tourism is seen as one of the potential sectors in the tourism industry (Cabral & Dhar, 2021; Utama et al., 2021) The focus of eco-tourism according to Araujo et al. (2021) aims to promote sustainable nature-based tourism by supporting conservation, and involving good interpretation of the environment and culture. Eco-tourism has the potential to build a tourism culture.

Culture is one of the focuses of eco-tourism which emphasizes highlighting the cultural potential of local communities which is still not well known to tourists. Damanik (2006) defines cultural tourism as visits by people from outside the destination who are driven by interest in objects or heritage of history, art, science and lifestyle owned by a group, community, region or institution. This type of tourism is characterized by a series of motivations, such as the desire to study at teaching and research centers, to get to know the customs, institutions, way of life of local people in a place, to understand the meaning of historical monuments, relics of past civilizations, art centers and religious. Through the concept of eco-tourism, existing cultural riches are utilized, preserved, interpreted correctly and of course promoted.

Thus, that the main goal of cultural eco-tourism can be achieved, it is necessary to interpret each cultural element in the local community, including arts (dance, gamelan, batik and ceremonies), then create storytelling which will become content in storynomics so that tourists are interested in visiting the destination. and in line with government policy which will change the focus of Indonesian tourism from quantity

tourism (number of tourists) to quality tourism (quality of tourists).

Method

The approach used in this research is qualitative. Aspers and Corte, (2019) define a qualitative approach as "an iterative process in which improved understanding to the scientific community is achieved by making new significant distinctions resulting from getting closer to the phenomenon studied". This approach is also supported using the ethnographic method. This method is defined by Krause (2021) as "An embodied research practice of immersion within a field site where researchers use ethnographic sensibility to study how people make sense of their world". The approach and methods used in this research are considered appropriate to assist researchers in describing how storynomic tourism strategy is used in relation to the Kebo Ketan ceremonial art as a form of eco-tourism marketing communication in Sekaralas Village, Ngawi Regency.

The types of data in this research consist of primary data and secondary data. Primary data were obtained through in-depth semi-structured interviews with several informants involved in the Kebo Ketan Ceremony activities, such as: BP, who was designated as the key informant and chairman of Kraton Ngiyom, F & G as administrators of the NGO Kraton Ngiyom, and for the last, Gun & N representing the Sekaralas village community. Apart from that, researchers also collected secondary data obtained through direct observation in the field and reviews of related literature.

The data in this research was then analyzed using open coding. Vollstedt & Rezat (2016, p.86) stated that "Open coding is the part of data analysis that focuses on the conceptualisation and categorisation of phenomena through an intensive analysis of the data". The use of open coding certainly makes it easier for researchers to group the patterns of answers submitted by informants to be included in the discussion part of this research. Apart from that, to ensure the data used in this research is valid and reliable, researchers used triangulation of data sources. Creswell (2018) states that "Triangulate different data sources of information by examining evidence from the sources and using it to build a coherent justification for themes". Triangulation of data sources was carried out to ensure the validity of data obtained through interviews, observations, and documents or ethnographic notes related to storynomic, the Kebo Ketan Ceremony, and eco-tourism.

Result and Discussion

Kebo Ketan Ceremonial Art as a Form of Storynomic Tourism Strategy:

Kebo Ketan ceremonial art is a form of performing art that emphasizes myth packaged as a ritual by emphasizing the context of socio-cultural diversity. The myth developed in the Kebo Ketan ceremony comes from Bramantyo Prijosusilo, a founder of the Kraton Ngiyom Non-Governmental Organization (NGO), which focuses on environmental preservation. The content of this story which became a myth began with Bramantyo's efforts to develop a story which aimed to rehabilitate

the deforested forest due to the felling of teak trees carried out by Sekaralas village residents, by connecting it to something supernatural, as the villagers of Sekaralas were easily influenced by the supernatural. According to Bramantyo in his explanation:

> *"The story that was developed began with the wedding of Ibnu Sukodok and the fairy Setyowati, a dhanyang who guarded the forest area and springs in the Begal forest, namely Sendang Marga and Sendang Ngiyom. Setyowati, as an unnembodied spirit, asked Kodok to help her replant the forest, which used to contain teak trees, but was destroyed during the looting of the forests in 1998. The purpose of this wedding is neither sex, nor wealth nor idolatry, on the contrary, the mythical narrative that I developed gave more emphasis on saving ecology and culture in Java, especially in the forests of Begal, Sekaralas, Ngawi." (Bramantyo, 9th August 2023)*

Bramantyo further emphasized that this tale does not conflict with religion because according to him "Ibnu Sukodok was not married to Peri Setyowati but was wed to her". This is further confirmed by the statement of Giyono, a member of Kraton Ngiyom, who said "The title used by Bram was *Mbah Kodok Rabi Peri*, in which *rabi* meant getting wed". Thus, this encourages village residents to become afraid, curious and obedient because it contains something supernatural. The influence of this story on the villagers was quite effective and the villagers started replanting trees.

The story continued to develop, where in 2016 Bramantyo created a follow-up narrative to carry out irrigation for the replanted trees. However, this time the development of the narrative has turned into a ceremonial art called Kebo Ketan. This ceremony uses the main symbol of a Kebo (water buffalo) statue which (initially) was made of sticky rice, which was paraded to a spring in Sekar Putih village to be bathed and the day after it was 'slaughtered', which spilled 'blood' in the form of liquid palm sugar. The sticky rice and liquid palm sugar would later be consumed by everyone who attended the Kebo Ketan procession. The entire slaughtering procession is the essence of the Kebo Ketan ceremonial art.

Figure 1. Slaughter ritual of Kebo Ketan (source: researcher)

The Kebo Ketan ceremonial art has the meaning of creating social cohesion through art and culture. This was clearly stated by Farid, Secretary General of Kraton Ngiyom who explained

> *"Sticky rice has a character of sticking to each other, and palm sugar has a character of sweetness, both of which are necessary for the diverse Indonesian people to stick together so that the ultimate goal of the state and nation can be sweet. Furthermore, we continue to*

communicate, we build closeness from heart to heart and work together to develop the country." (Bramantyo, 9th August 2023)

Furthermore, every Kebo Ketan celebration has a theme that encourage the creation of social cohesion and fostering love for Indonesia. The themes of the Kebo Ketan ceremony that have been held are Antidote to the *Divide et Impera* Poison (2016), Fertilize the Land, Fertilize the Soul (2017), Be Aware of Heart, Be Aware of Mind (2018), Let Us Pray for a Happy Indonesia (2019), Be Safe the People, Be Safe the Children, Islands, Seas, Everything (2021), *Mangulah Ngelmu Bangkit* [Mastering the Knowledge] (2022) and the last one is *Setya Budya Pangekese Dur Angkara* [A Strong Character Defeats Evil] (2023). The Kebo Ketan ceremonial art is different from other performing arts, which is explained by Prijosusilo (2019, p. 3) that "ceremonies have the function of, among other things, strengthening social cohesion and creating a dynamic structure and value system". Thus, in other words, ceremonial art as a medium for conveying messages has more meaning as a form of performing art for conveying messages.

The Kebo Ketan celebration, which is held every year to coincide with the celebration of the birthday of the Prophet Muhammad SAW, has various themes and focuses on social cohesion, making it interesting to use as a storynomic even though the story contained in it is a myth. Mckee (2018) also explains that storynomics is composing a story, determining the important reasons for the story, as well as storytelling skills that require regular and planned steps so that the story can amaze the listener or reader. Thus, the ability to create and convey stories can provide more value to tourist destinations.

The process of creating the Kebo Ketan story as a myth was not easy because it required consistency from Bramantyo as the creator and also his skills in playing out the conflicts in the myth. El-Said (2020) conveys several important elements in a story that can be used to create a Kebo Ketan storynomic consist of conflict, character, plot and message. Conflict can be used in relation to the beginning of the Kebo Ketan story, where teak trees were felled by the villagers. This causes the land to become barren and destroy the ecology. Fairy Setyowati experienced anxiety about the behavior of cutting down trees and the drought that occurred. The initial presentation of this conflict tries to introduce the beginning of the problem and how the inner turmoil that arises in each character, such as the response to the marriage between Ibnu Sukodok and Setyowati. This is a big question that needs to be explained so that listeners/readers can understand. The various conflicts that arise from each character make the listener/reader curious about how the conflict will be resolved in the end. Character: even though in the early stages there were not many characters, Kebo Ketan has several main characters such as Ibnu Sukodok, Setyowati and their two children Joko Samudro and Sri Parwati. Hung et al. (2012) clarified this by emphasizing that the mutual influence and conflict between characters often influences the emotions of listeners/readers and fosters a sense of empathy to find solutions. Plot refers to the story structure presented in Kebo Ketan, where every year this celebration carries different

themes. Thus, basically the story of Kebo Ketan has several episodes but still carries a big theme, namely emphasizing social cohesion. Story structure is very important to make it easier for listeners to understand the content of the story. Message on Kebo Ketan story ends with the same message even though it has a different theme. This is reinforced by Denning (2006) explaining that stories have differences in conveying the message and also in how to achieve the goals and objectives of the message.

These four elements can be used as a guide for writing storynomics which can be the basis for encouraging eco-tourism, especially in relation to culture. Apart from that, the storynomics of Kebo Ketan can also help tourists understand the social and cultural dynamics that exist among the residents of Sekaralas village.

Storynomic Tourism Strategy as a Form of Ecotourism Marketing Communication

Storynomic Kebo Ketan provides added value to Sekaralas village because it helps promote the cultural potential that exists in the village. This cultural potential also encourages the development of ecotourism in this village. Buckley (1994) emphasized that the aim of ecotourism is to promote nature-based tourism that is sustainable by supporting conservation, and involving good interpretation of the environment and culture. The condition of Sekaralas village is very possible for it to be developed into ecotourism related to the culture of the village residents, especially regarding the ceremonial art of Kebo Ketan.

The cultural potential that Sekaralas village has to support the art of the Kebo Ketan ceremony is quite diverse, such as: gamelan music studio, keroncong, dance studio and also reog groups, these groups are the main support for the Kebo Ketan ceremony. This art activity is also an attraction for cultural tourism. Damanik (2006) defines cultural tourism as visits by people from outside the destination who are driven by interest in art and cultural objects of groups or communities.

Figure 2. Kroncong Music Training Session in Kraton Ngiyom (source: researcher)

Therefore, it is necessary to make it easier to understand the content of the message conveyed through the art activities in the Kebo Ketan ceremony. One delivery strategy for understanding storynomics is through storytelling.

Figure 3. Gamelan training at Kraton Ngiyom (source: researcher)

Storytelling is a form of integrated marketing communication that can be used to market tourism and ecotourism through storynomics. Kotler and Amstrong, (2017)

emphasize that integrated marketing communications is a concept where the marketing process is carried out by integrating and coordinating various communication channels to send clear messages, which in the storynomic context uses storytelling.

The use of storytelling as marketing communication in ecotourism can help bring the meaning of the message conveyed in the Kebo Ketan ceremony in storynomic form closer to the tourists who witness it. This is reinforced by Parani & Juliana (2023) who state that the storynomic concept, which is based on storytelling, prioritizes a lot of information related to the culture of local communities, so it requires an interpretation process to get the meaning. So in this way the tourism marketing communication process becomes more different and interesting for tourists.

Nowadays, to encourage the acceleration of marketing communications, storytelling can be done using digital media. Miller (2014) provides an understanding of the use of digital storytelling, which according to him is a story that is told narratively using digital technology through digital media that can be interactive. This interactive nature will be very helpful, especially regarding the information needs of tourists who want to get more information regarding the stories told in storynomic.

Information or stories related to tourist destinations or storynomic conveyed via digital are generally relatively short and interesting, thus inviting curiosity from tourists. The variety of information conveyed can include historical stories, myths, someone's personal life, and various other interesting stories (Prasetywati, 2021). Digital storytelling relies heavily on digital technology, namely by combining narrative and the art of storytelling with digital technology to produce images, audio, video and even animation (Zuana 2018). So in other words, digital storytelling can be used not only to tell stories but also to bring stories to life.

KRATON NGIYOM
Godeliva D. Sari
1 Oktober pada 12.33 ·
Laporan H+1 Upacara Kebo Ketan 2023
Lokasi upacara dibersihkan. Umbul-umbul diturunkan, bendera dilipat untuk kemudian dicuci bersih sebelum disimpan kembali. Kain yang melilit tanduk kerbau dibongkar dan rangka tanduk akan dikembalikan di penyimpanannya semula. Panggung karawitan diusung kembali kepada pemiliknya dan sampah upacara dipastikan bersih dari pandangan mata.
Terima kasih kepada semua yang terlibat dalam Upacara Kebo Ketan 2023, Setya Budya Pangekese Dur Angkara, berkah untuk kerja panjang Kraton Ngiyom. Mohon maaf bila ada kesalahan baik yang kami sengaja maupun tidak dan jangan kapok untuk kembali ke Sekaralas untuk Upacara Kebo Ketan 2024 mendatang. Aku Cinta Padamu 🙏
#UpacaraKeboKetan #SeniKejadianBerdampak #KratonNgiyom #SendangMarga #SekaralasNgawiJawaTimur

Figure 4. Kraton Ngiyom Facebook Page Activity (source: researcher)

This will certainly attract tourists to want to visit and become attached not only to the natural beauty but also to the culture of the destination tourist destination.

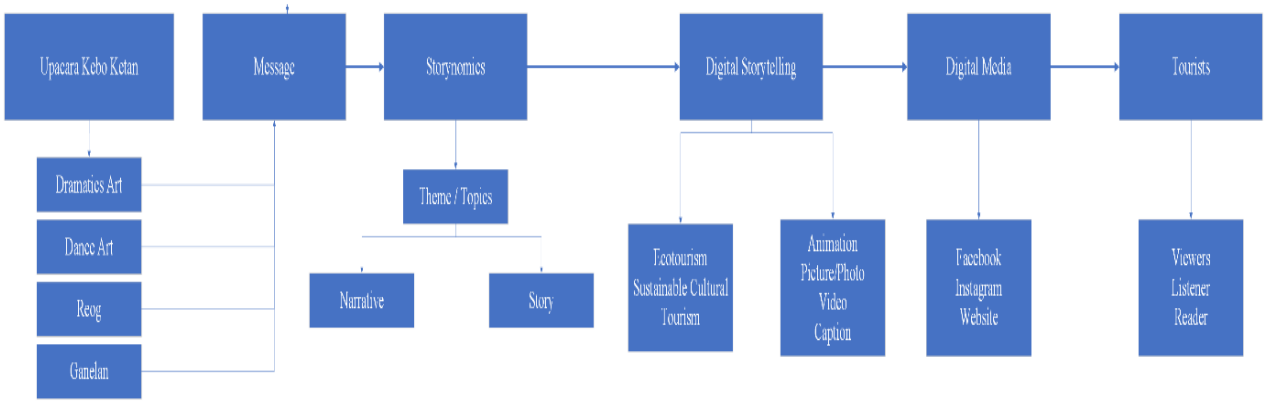

Figure 5. Storynomic Tourism Strategy Model of Kebo Ketan Ceremonial Art as a Form of Marketing Communication for Eco-Tourism (source: researcher)

Conclusion

The Kebo Ketan ceremony is not just a celebration of an annual event but also aims to convey messages related to social cohesiveness and environmental preservation to the community. The Kebo Ketan ceremony is a combination of several activities ranging from drama, dance, reog and gamelan. The four arts used aim to convey missions related to social issues, such as diversity and social cohesiveness. The story that is built as the topic of storynomics cannot be separated from myths or creative content from the creator or director in this ceremony.

The stories and myths conveyed during the Kebo Ketan Ceremony fulfill four elements, so that they can be categorized as Storynomic. The element of conflict can be seen from the situation of environmental damage caused by the community's actions to cut down teak trees in the area so that it becomes barren. The character element in the Kebo Ketan Ceremony is represented by the presence of Ibnu Sukodok who married Peri Setyowati and had 2 children, namely Joko Samudro and Swi Parwati. Lastly, the plot elements and messages in the Kebo Ketan Ceremony are always different every year, so they have a deep meaning to respond to social issues that occur in society, especially those related to social cohesion and environmental preservation.

The storynomics developed through the Kebo Ketan Ceremony are delivered through digital storytelling. This digital storytelling is packaged in the form of animations, photos, videos, and also captions which are published through the use of digital media such as Facebook, Instagram, and also websites. The aim of using digital storytelling is to help market cultural potential, encourage the development of ecotourism and realize sustainable cultural tourism in Sekaralas Village, Ngawi, East Java so that it can attract tourist visits from various regions.

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The Declining Trend of Religious Films in Indonesia: Can They Win Again among Muslim Communities?

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Abstract

This research investigates the prospects of religious films in Indonesian cinemas and OTT streaming platforms in the post-pandemic era. It addresses the decline in viewership of religious films, particularly in the Jakarta, Bogor, Depok, Tangerang, and Bekasi regions. The study aims to identify the loyal consumers of religious films and propose strategies to reinvigorate their appeal and attract a wider audience. The theoretical framework for analysis is derived from Baudrillard's theory of the consumption society. Utilising qualitative methods, supplemented by survey data from film consumers in the Greater Jakarta area, this study examines the distinct market segmentation of religious films, albeit with relatively lower enthusiast numbers compared to other film genres in OTT and electronic cinema. To regain competitiveness, religious films could be creatively blended with other genres, such as religious comedy, to offer a more dynamic and inclusive experience, steering away from a rigid focus on da'wah content.

Keywords: *Religious Movie; Society Consumption; Cinema; OTT*

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Tren Yang Menurun Dari Film Indonesia Bergenre Religi: Apakah Dapat Kembali Unggul Pada Komunitas Muslim?

Abstrak

Penelitian ini berusaha mengelaborasi prospek film religi di bioskop maupun layanan streaming OTT setelah pandemi. Rumusan masalah bagaimana proses penurunan tren penonton film religi khususnya di wilayah Jakarta, Bogor, Depok, Tangerang, dan Bekasi. Lanjut siapa konsumen loyal terhadap film religi dan apa yang harus dilakukan supaya film religi bisa kembali meningkat jumlah penontonnya. Sebagai pisau analisis penelitian ini menggunakan teori masyarakat komsumsi Baudrillard. Studi ini menggunakan metode kualitatif didukung oleh data survei dari konsumen film di wilayah Jabodetabek. Studi ini menemukan bahwa film religi memiliki segmentasi pasar sendiri meskipun berdasarkan hasil survei peminatnya paling rendah dibandingkan genre film

lainnya di sinema bioskop maupun sinema elektronik OTT. Agar film religi mampu bersaing maka bisa dikombinasikan genre lainnya seperti religi-komedi sehingga menghindari kesan kaku dan hanya berisi konten dakwah.

Kata kunci: *Film Religi; Masyarakat Konsumsi; Bioskop; OTT*

INTRODUCTION

In today's Islamic atmosphere in Indonesia, there is a noticeable phenomenon where individuals, including female students, employees, and security forces, are free to wear headscarves in educational and work environment. This was not possible during the New Order era due to the authoritarian rule that tightly controlled social life (D›Haenens et al., 1999; Gazali, 2003; van Bruinessen, 2002). Indonesia, being the second largest Muslim country in the world, has experienced a strengthening of post-reform Islamisation, coinciding with a period of increased freedom of expression and democratic values (Susilo & Sugihartati, 2021). Following the reformation, Muslims now have the liberty to express their Islamic identity, embracing several religious attributes openly including adhering to Islamic dress codes, pursuing Islamic studies, and actively participating in communities that is aligned with Islamic teachings, such as the Hijrah and hands-on communities.

The research focuses on the evolving landscape of religious films in Indonesia, with a noticeable surge in films that embrace and convey Islamic values, particularly in the 2000s. Films serve as a medium for communicating religious messages; Da'wah messages are conveyed through verbal and non-verbal scenes. Religious films have transcended their role as entertainment and integrated preaching content and religious messages. The shift from the traditional lecture-based preaching model to the contemporary use of film media were attributed in the advancement of information technology, hence facilitating such change in conveying morals studies.

Moreover, religious films serve as a means of education, aiming to deliver spiritual messages to the audience in a grounded and relatable manner within the context of Muslim society. The aspiration is for religious films to avoid irrational and sensationalised portrayals, steering clear of excessive supernatural elements or superstitious overtones that go beyond human reasoning. Instead, the focus is on producing films that resonate with the realities of everyday life, providing significant spiritual meaning to the audience's souls, particularly regarding religious aspects. This endeavour seeks to create a genuine connection between the audience and the message conveyed, fostering a deeper understanding and appreciation of Islamic values in a contemporary cinematic context.

Religious films in Indonesia often draw inspiration from religious beliefs, values, and historical events, with some centred around influential charismatic figures, such as religious leaders. The emergence of films with an Islamic background gained momentum with the release of Ayat-Ayat Cinta in 2008, which explored the complexities

of polygamy. Subsequently, in 2009, two popular films, "Ketika Cinta Bertasbih," or "When Love Hymn," and "Perempuan Berkalung Sorban," or "Woman With A Turban," continued to captivate audiences. The year 2010 saw the release of films celebrating the life of charismatic figures, including the founder of the Islamic organisation Muhammadiyah, presented in the movie titled "Sang Pencerah," or "The Enlightener." The success of these four films catalysed further production of films in the religious genre (Juliana, 2017). In the subsequent years, the trend of religious genre films continued, with filmmakers striving to capture the attention of the Indonesian Muslim community.

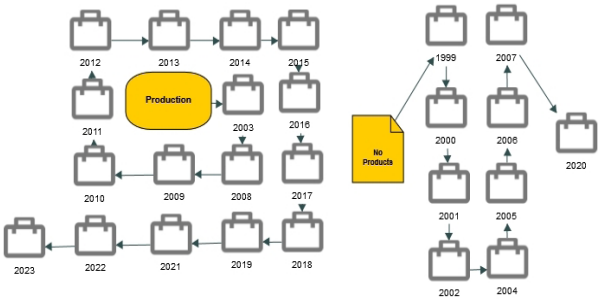

Figure 1. Religious Film Development and Production Trend in Indonesia

Figure 1 revealed a noteworthy social phenomenon, wherein only seven films have reached an impressive viewership of over 1 million. This trend began in 2008 with the film "Ayat-Ayat Cinta," which attracted a substantial viewership of 3.7 million. In 2009, success for the two films: "Ketika Cinta Bertasbih," is evident having 2.1 million viewers while its sequel "Ketika Cinta Bertasbih 2," attracted 1.4 million viewers. Four (4) more films joined the league of over 1 million viewers from 2010 to 2017 starting with "Sang Pencerah" in 2010 with 1.1 million viewers, "Surga yang Tak Dirindukan," or "The Heaven None Missed" with a total of 1.5 million viewers, and in 2017, two films achieved this feat – "Ayat-Ayat Cinta 2" with an impressive 2.8 million viewers and the sequel of "Surga yang Tak Dirindukan" with a total of 1.6 million viewers (Sarifah, 2023). This data evidently provides emphasises that the Indonesian film industry is not solely dominated by the horror genre.

The research on religious films and their viewership data becomes highly relevant in shedding light on consumption patterns of the religious genre in the post-2017 period. Evidently, the shift in the relationship between consumers and the objects of consumption conforms to the claims presented in Baudrillard's theory of the consuming society (Fadhillah & Ediyono, 2023). In this context, consumers are no longer driven solely by the inherent benefits of the goods they purchase but rather seek deeper meanings and symbols embedded within the objects.

Religious films for Muslim society serve as a vehicle for purchasing the symbols and values they represent, transcending their mere functional and monetary aspects. As a result, the traditional use value and exchange value of consumer goods in commodities are eroded, giving rise to the significance of sign values, symbolic values, status, prestige, and honour (Sholahudin, 2019).

This research holds significant importance, particularly aligned in the context of the COVID-19 pandemic, that brought about social restrictions then which in turn significantly affected the film industry. Now, considering the easing of restrictions in establishments, the Muslim

community gradually returns to watching films in cinemas. Notably, there has been an absence of religious film titles reaching 1 million viewers since 2018. Hence, this study aims to provide insights into future religious films' producers. To achieve this, the research is guided by three key questions.

Firstly, the study seeks to understand the process behind the decreasing trend of religious film audiences, specifically in Jakarta, Bogor, Depok, Tangerang, and Bekasi. This analysis will shed light on the factors contributing to the decline in viewership and provide valuable information in addressing this issue.

Secondly, the research aims to identify the specific consumer segments that continue to favour religious films as their preferred choice. Understanding comsumers' characteristics and preferences can provide essential guidance for targeting and tailoring future religious film content meeting consumers' expectations.

Lastly, the study intends to explore potential strategies and actions that can increase viewership for religious films once again. This can be derived by identifying and analysing effective approaches. This research provides recommendations and insights for the film industry, filmmakers, and stakeholders to revitalise the appeal to viewers of religious-themed films.

LITERATURE REVIEW

The widespread adoption of religious attributes, particularly in the post-reform era, signifies a new momentum in harmonising the relationship between Muslims and the authorities (Weng, 2018). This shift has positive implications for increasing Da'wah activities within the Muslim middle class generation. The Muslim middle class is not solely defined by their economic status, as evidenced by economic growth after the 1998 monetary crisis and the end of the New Order government (Maulida & Witro, 2022). This group exhibits changes in socio-cultural aspects and seeks to enhance their quality of life based on Islamic principles, leading to various new needs, including Islamic schools, Islamic banking, and halal tourist attractions. Professionals form a significant component of the Muslim middle class in major cities across Indonesia, and they directly experience the impact of Islamization in all aspects of life, particularly in the development of a lifestyle imbued with Islamic values.

Jayanto (2020) analysed the phenomenon of Islamisation amongst Muslim middle class in Indonesia and revealed that there is a correlation between the piety of the Muslim community and the interest of capitalising on religious commodities. The commodification of religion has been an ongoing process since the Reformation period, coinciding with socioeconomic developments and a government that is more receptive to the aspirations of the Muslim majority (Srinarwati, 2022). Ramadhan (2021) explains that commodification of religion aims not to create new forms and symbols of religion that contradict existing belief but to present religion as a commodity imbued with spiritual attraction, making it consumable by society. In this sense, religion is redefined as a commodity to exchange and trade in the spiritual market (Amna, 2019).

Indonesia's substantial Muslim population of 231 million, a significant market

is represented for the commodification of religion, and economic principles for the supply and demand to naturally come into play. Symbolically, Islam has fostered the expansion of a highly prospective marketplace, particularly for the urban Muslim generation in major cities. Husna (2019) describes how modernity and capital often clash with the Islamic community and dynamically collaborate. As a result of commercialisation, new popular trends emerged that influences clothing styles and attire that reflects the Muslim identity. Commercialisation has also led to high fees for clerics frequently appearing on television and producing religious-themed music, including songs promoting Islamic Da'wah by musical groups like Gigi, Dmasiv, and Ungu (Wasisto, 1970).

In the realm of literature, the rise of inspirational books and Islamic novels has captured the interest of urban readers, particularly among the Muslim middle class (Alamsyah & Hadiz, 2017; Hasan, 2012; Hefner, 2019; Wieringa, 2006). Notably, "Verses of Love," or "Ayat-Ayat Cinta", a best-selling novel, has garnered significant attention among its readership. The success of Islamic novels pave way for film adaptation, where Islamic-themed films have gained popularity (Panuju & Susilo, 2019b, 2019a). The digital era has transformed the Indonesian film industry, fueled by advancements in film-making and broadcast access technology, the digital film entities have empowered filmmakers to explore cultural and artistic works within the creative economy.

Baudrillard effectively demonstrated the impact of consumerism in society. His theory widely adopted by Communication scholars to describe and discussing how Consumption trigger on society (Baudrillard, 1994; M. Hidayat, 2012; Mohammadi Vakil, 2023; Taghiyari et al., 2022). Understanding how our culture and society are shaped by our consumption habits is crucial, as Baudrillard's concept of the 'consumption society' highlights (Srinarwati, 2023) . When we consider this concept, in relation to movie watching among Muslims it reveals insights.

Indonesia has a population and their movie choices and consumption patterns reflect their cultural values and beliefs (Hew & Studies, 2018; Rodriguez, 2019; Zuhdi, 2018). Following Baudrillards theory on the consumption society these patterns of consumption play a role in shaping individuals social identities and sense of self. This illustrates that movies serve not as entertainment but as a means to express and validate social and cultural ideologies (E. Hidayat et al., 2023; Panuju & Susilo, 2019a).

However there are considerations when applying Baudrillards theory to film watching, within the community. His argument primarily relies on purchasing behaviors centered around culture possibly overlooking the cultural context of Indonesian Muslims. Therefore it is important to acknowledge the limitations of the theory and account for differences when applying it appropriately.

In this paper, we delve into how Baudrillard's idea of the 'consumption society' can help us better understand how Indonesian Muslims consume movies. We also explore the limitations that may come up when applying this concept. By doing we aim to gain insights that can guide future research in this area.

METHODOLOGY

This study employed a descriptive qualitative method, combining two data collection techniques to fulfil the research objectives. Direct interviews in the form of Focus Group Discussions (FGDs) were conducted with film consumers, supplemented by quantitative data gathered through surveys distributed to film consumers in five major cities in Indonesia: Jakarta, Bogor, Depok, Tangerang, and Bekasi. The reason of Jabodetabek Area chosen because more than 50% movie consumption in Indonesia centralised on Jabodetabek Epicentrum (E. Hidayat et al., 2023) as Special Regional of Indonesian Capital (Jakarta Metropolitan Region) FGD Participants chosen from the active moviegoers and watch Indonesian Movies at least once within one year.

Using qualitative and quantitative data was necessary to gain comprehensive insights into the dynamics of religious films' development after the COVID-19 pandemic from the perspectives of both filmmakers and film consumers.

The data analysis process was conducted in multiple stages following data collection. For the qualitative data analysis, the Nvivo software was utilised. This process, based on Djamba dan Neuman›s (2002) approach, involved various steps, including testing, sorting, categorising, evaluating, comparing, synthesising, and exploring the meaning of the data to derive propositions and draw conclusions.

RESULT AND DISCUSSION

Indonesian Religious Movies: An Object of Consumption for Muslim Communities

The modern urban society has witnessed significant changes in the film industry, shifting away from its previous political functions during the New Order era, such as serving national security interests. At present, the Indonesian film industry focused more on aesthetics, technological advancements, and its economic role. The Film industry now plays an active role in the economy through creative works, and their development is strongly intertwined with the rise of the creative industry in Indonesia. Considering the Muslim community as a majority group in the country who embraces modern lifestyle that becomes a dynamic aspect of urban social life in major cities has created an impact towards the Indonesian film industry that leads to competition among various film genres, particularly those preferred by the Muslim and urban communities.

In the early 2000s, the Indonesian film industry witnessed a surge in popularity with the release of several high-quality films that captured the attention of the Indonesian audience. Among them, Ayat-Ayat Cinta (2008) was the first religious film to gain significant attraction having a large number of viewers and generating substantial profits. Consequently, the ability of religious films to compete with other genres was faced criticism from film critics and the Muslim community.

Religious films in Indonesia from its inception have been expected to do more than just provide entertainment with religious elements; they are also tasked with conveying Da›wah messages in alignment with Islamic teachings (Sa'idah, 2019). This dual objective makes the creation of religious films more intricate compared to other genres. The theme of religious

identity is particularly sensitive, and mishandling it can lead to controversies within the Muslim community.

Given these expectations, criticisms, and aspirations, the production of religious films has become a complex endeavour. The following data provides an overview of religious film production in Indonesia since the start of the reform era in 1998.

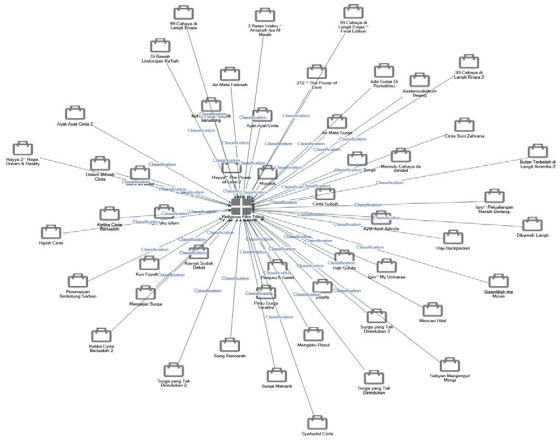

Figure 2. Religious Movie Production in Indonesia

During the early years of the reformation period starting 1999 up until 2007, no Islamic-themed films released in Indonesia. The absence of religious film production continued in 2020 due to the social restrictions imposed due to the effects of COVID-19. The production of religious films is closely linked to the number of consumers who are film enthusiasts.

Religious films have redefined itself as an object of consumption. Apart from providing entertainment, they are now seen as instruments of worship and messengers of Da›wah (religious propagation). In Baudrillard›s theory of the consumption society, people›s purchases are not solely based on their social class but on their capacity to consume. Consumers engage in consumption activities to acquire symbols manifested in objects of consumption, and this is not solely driven by the use value or exchange value of the products(M. Hidayat, 2012; Mohammadi Vakil, 2023).

Baudrillard›s concept of consumption goes beyond the individual›s authority over the use value of goods and services as it revolves around the logic of production and manipulation, which carries a broader social significance (Srinarwati, 2022, 2023). This understanding involves two distinct processes.

The first process is the interpretation and communication stage, where goods and services acquire meaning through a code of consumption actions. In this context, certain products become more than mere commodities; they take on symbolic importance and can serve as markers of social integration and power prestige. Thus, consuming such goods and services fulfils practical needs and reflects individual tastes and social aspirations.

The second process is selecting and forming social clusters, where objects or signs are assigned specific values that determine one›s social status and position in the hierarchy. Certain products represent particular social identities or affiliations through this process, creating distinctions among various social groups.

In the context of consumers, individuals from various backgrounds can become fans of religious films and follow the consumption patterns prevalent in the Muslim community. This group champions the prominence of Islamic religious films over other genres, considering them superior choices. The marketing model and consumption pattern of religious

films do not rely on mass promotion directly; instead, they emerge from selected groups such as religious recitation circles, congregations, and mass organisations.

Another crucial factor influencing consumers› film choices is the presence of well-known actors or public figures who play leading roles in the films. These main characters are intentionally used as film icons to attract audiences to religious films. As a result, the more renowned the main actors or actresses are, the wider the film›s reach among consumers, leading to increased revenue, mainly for films in the religious genre.

In terms of film distribution, several titles have gained popularity, featuring famous actors and actresses, such as "Ayat-Ayat Cinta," "Ketika Cinta Bertasbih," and "Sang Pencerah."

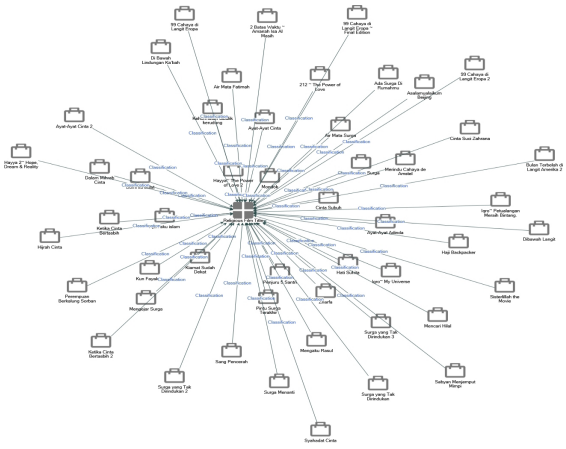

Figure 3. Distribution of Religious Film Titles in Indonesia

Several titles of religious genre films are intentionally released ahead of the month of Ramadan, taking advantage of the phenomenon of increasing religious enthusiasm during this period. This strategic timing provides the ideal opportunity to present religious films that resonate with the Muslim community. The primary target audience for religious films in the market is the Muslim middle class, for whom watching such films holds significant value in connecting entertainment with their social piety. The assumption is that fulfilling their leisure and satisfaction is primarily driven by their pursuit of social piety (Husna, 2019).

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The availability of religious film products serves as an adaptive strategy for the Muslim middle class as they navigate the challenges of modern life while maintaining their devout Muslim identity. Membership in the Muslim middle class is determined by specific criteria, including the ability to spend an average of US$5-20 (Rp. 45,000-Rp. 180,000) per day, with those below this range classified as belonging to the lower class. Additionally,

this group is characterised by attaining higher education, usually a bachelor›s degree, a stable job with a consistent income, and the means to own property or a vehicle. Moreover, they can afford to take vacations at least once a year (Dewi & Ahmad Khoirul Fata, 2021).

Initially, the surge in Muslim middle-class consumerism in the realm of religious films appears promising. It indicates a growing film market that caters to Muslim communities› religious values and spiritual needs. However, the lingering impact of the COVID-19 pandemic raises uncertainties about whether religious film can attract substantial number of viewers. The pandemic disrupted film releases, it closed theatres, and altered consumer behaviour, in turn affecting the religious film industry.

In light of these challenges, film business actors must be agile and innovative in their strategies to capitalise on the potential post-pandemic euphoria when social restrictions are lifted. It becomes imperative for them to seize the opportunity to regain revenue from the Muslim middle-class viewers who are eager to return to cinemas and embrace entertainment that aligns with their religious convictions.

Analysing the prospect of religious movies using consumer preference analysis

The growth of the Indonesian film industry created a significant impact on the development of the creative economy sector, aligning with the objectives outlined in the Law on Film Article 4, giving emphasises on film's economic function and its role as a catalyst for the creative economy. Cinemas represent a major source of income for the film industry, contributing substantially to its overall revenue.

Prior to the effects of the COVID-19 pandemic, the Indonesian film industry witnessed a substantial viewership of around 60 million in 2019. However, the pandemic severely hit the industry, resulting in the closure of many cinemas to curb the transmission of COVID-19. Consequently, by the end of 2020, the number of moviegoers declined drastically to approximately 12.5 million (Fitria & Rachmawati, 2023).

Following the pandemic, gradual increase in the number of moviegoers was noticed. However, Indonesian films faced challenges in competing with foreign films despite the government's instruction on quota film policy, mandating a minimum cinema screen allocation for Indonesian films, and the recognition of several Indonesian films at international festivals. It is evident that more efforts are needed to enhance the competitiveness of Indonesian films in the global market.

The closure of cinemas during the pandemic has led to a significant increase in the usage of movie streaming services, driven by restrictions on social activities. These internet-based entertainment platforms have provided crucial support to the film industry when traditional cinemas were not operational due to social restriction policies. The rise of online entertainment media, particularly streaming Video on Demand (VoD) services, has intensified competition as they offer paid movie viewing services, directly competing with traditional cinema experiences (E. Hidayat et al., 2023). VoD entertainment media encompasses a wide range of content,

including TV shows, films of various genres, and TV series, all delivered through the Internet, bypassing traditional cable or satellite broadcast channels. Companies that provide such services are called Over The Top (OTT) companies. Netflix is the pioneer and most popular OTT service in Indonesian society, and it has been joined by other providers such as Iflix, HOOQ, and others.

The advancement of film technology, including electronic cinemas and modern film-making equipment, has become an integral part of human social life, especially in the post-COVID-19 era. This sophisticated technology enables filmmakers to present a contemporary reality or evoke nostalgia through past depictions. Moreover, it allows the creation of films that transcend actual reality, captivating urban communities and becoming new attractions or symbols.

In line with Baudrillard's theory of consumption, as discussed inSaumantri dan Zikrillah (2020), film enthusiasts are not categorised based on their social class but rather on their consumption abilities. In today's society, anyone can be part of any consumer group as long as they align with the consumption patterns, especially concerning religious groups. Consumption is viewed as a systematic action involving the manipulation of signs, and for an object to become a subject of consumption, it must be imbued with meaningful symbols.

In the consumer society, the meaning of the sign and symbolic values, such as status, prestige, lifestyle expression, and honour, is the main motivation for consumption behaviour. This shift in values was observed during the COVID-19 pandemic, which led to changes in societal behaviour and habits. As the pandemic subsided and cinemas reopened for film screenings, a fascinating competition between cinema media emerged, particularly in the context of the religious film genre, which is the primary focus of this research.

The film industry strives to capture the consumer market by offering a diverse range of film genres. The combination of various genres aims to attract the attention of film audiences, preventing them from becoming overly fixated on a single type of film. Religious films, as objects of consumption, have acquired a new significance beyond mere entertainment; they now serve as messengers of da'wah, conveying religious messages and teachings.

For a more detailed analysis, the research includes comparative data on film genres that are of most interest to residents in and around Jakarta, known as Jabodetabek (Jakarta, Bogor, Depok, Tangerang, and Bekasi).

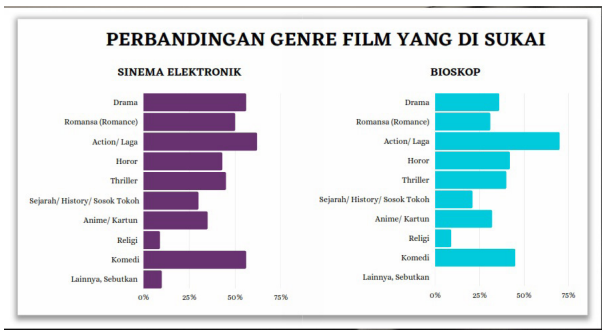

Figure 4. Film Enthusiasts According to Genre

The survey results indicates that religious film enthusiasts represent a relatively small proportion, accounting for only around 12% of the film genre in cinemas and electronic cinema platforms, including internet-based OTT services.

When examining the educational background of respondents who favour religious films, those with an undergraduate degree (S1) dominate, comprising 56% of the respondents. The next significant group consists of respondents with a master's degree (S2), making up 22% of the total. The lowest percentage of interest in religious films comes from respondents with a high school diploma or vocational education (SMA/SMK level), at approximately 17%.

Regarding gender-based preferences, the survey data shows that female respondents exhibit a higher interest in religious films, accounting for 66.7% of the respondents. In contrast, male respondents show a lower interest, representing only 33.3%.

Filmmakers consider religious film audience preferences as key factors when predicting market share and shaping their film-making strategies. An interview with a filmmaker revealed that certain religious films produced by major production houses like Starvision may not achieve significant commercial success or attract a large audience. Nevertheless, there remains a consistent market demand for religious films. Notably, religious films centred on Islamic themes, such as "Hati Suhita," "Ayat-Ayat Cinta," and "Perempuan Berkalung Sorban," continue to resonate with viewers.

Producers and production houses recognise the potential benefits of creating religious films, even if some may not be highly profitable in terms of box office revenue. Beyond the financial aspect, these films can serve as subtle means of conveying moral values and messages to the Muslim audience. This indirect sense of guidance or patronage can impact consumers within Muslim society.

When discussing religious films, filmmakers consider more than immediate profits; they also contemplate the films' sustainable prospects. Each film is crafted with a specific purpose beyond pure business considerations. Religious films are unique in the industry, encompassing artistic expression, cultural representation, social impact, and spiritual significance. Filmmakers are mindful of their work's broader impact on shaping cultural identities and social values. As such, religious films serve as sources of entertainment and carriers of deeper meanings and messages, fulfilling a multifaceted purpose for filmmakers and audiences alike. (Panji, 2023).

Indeed, the filmmaker's perspective emphasises that films go beyond being solely profit-driven commodities. Instead, they serve as cultural tools that reflect local wisdom, encompassing values related to culture, education, entertainment, and information. Films have the power to convey messages of significance, carrying values that can resonate with the population. The religious film genre, in particular, has the potential to embody da'wah values, making it a medium for promoting religious teachings and principles to the Muslim community.

Audience preferences in this context are influenced by their hobbies, likes, and individual perceptions of their needs, which they seek to fulfil through film products. The study finds that the audience's preference is inclined towards Indonesian films with a religious genre. Genre classification in the film refers to specific types or categories

that share common characteristics, such as setting, content, storyline, theme, structure, actions, time, and characters (Rizky & Stellarosa, 2019).

The observations made by filmmakers reveal a unique characteristic of religious filmgoers; unlike general moviegoers who may watch various genres, religious film enthusiasts tend to prefer films centred around their religious beliefs, particularly those related to Islam. This behaviour aligns with Baudrillard's concept of the consumption system, which is fundamentally based on signs and symbols. For these Muslim communities who are devoted fans of religious films, film consumption transcends mere entertainment needs (Triary Hardy & Susilo, 2022). Instead, their consumption of religious films serves as a mechanism to reinforce their identity and social status. By engaging with films that contain religious proselytising content, these filmgoers are driven by a desire to express and affirm their devotion and commitment to their faith. It becomes a way for them to mark their social piety and affiliation with their religious community.

The insights gathered from interviews with film consumers provide valuable suggestions for increasing the appeal of Indonesian religious films to the Muslim community. Certain attractions and changes in approach are needed to encourage more people to watch religious films in cinemas or through electronic cinema streaming. First, avoid doom stories. Consumers expressed that they are no longer interested in religious films that solely focus on doom and lack logical connections to the modern world. Such stories can be seen as unrealistic and unappealing. Instead, religious films should present narratives that are more relatable and relevant to contemporary issues. Second, incorporating inspirational biographical history. The audience finds it more engaging if religious films combine with inspirational figures' biographical history. This approach adds depth and relatability to the stories, making them more impactful and inspiring for viewers. Third, balancing preaching messages with entertainment. Viewers prefer religious films that balance conveying religious messages and providing entertainment. If the film is too heavy on preaching, it may deter some audiences who come to the cinema primarily for entertainment. Combining religious themes with a comedy genre or other lighter elements can create a more enjoyable and relaxed movie-watching experience.

CONCLUSION

The development of the religious film industry in Indonesia has been influenced by the increase in products labelled as Islamic, especially after the fall of the New Order. Despite the complexities and sensitivities involved in dealing with film censorship institutions, religious films continue to be produced due to the presence of a dedicated market of religious film enthusiasts. These individuals see religious films as a way to maintain their Islamic identity in the face of challenges and the influx of foreign films that carry Western culture.

In the early 2000s, religious films reached over 1 million viewers by strategically releasing films ahead of Ramadan and featuring famous actors

and public figures with high popularity. However, according to survey data, the religious genre currently has the lowest demand in cinemas and electronic cinema streaming, especially in Greater Jakarta.

To increase the number of viewers for religious films, filmmakers can consider the following strategies: 1) Avoid Mixing Religious Storylines with Horror: As audiences seek logical and relatable narratives, it is best to avoid combining religious themes with horror elements, which may be perceived as irrational and less appealing. 2) Combine Religious Storylines with Biographies of National Religious Figures: Incorporating the biographies of inspirational national religious figures into religious films can add depth and inspiration to the stories, making them more captivating for the audience. 3) Be Flexible and Add Entertainment Value: Recognising that audiences primarily come to cinemas for entertainment, religious films can be made more flexible and not overly rigid in their storytelling. Incorporating elements of comedy can make the films more interesting and enjoyable for viewers without losing their religious essence.

The research findings align with Baudrillard's theory of the consumption society, which emphasises the significance of symbols and signs in the consumption process. It reveals that consumers of religious films are not solely motivated by entertainment but also by their desire to reinforce their identity and social piety through the messages conveyed in these films. This highlights the more profound significance of religious films as a tool for cultural expression and identity reinforcement for the Muslim community.

Moreover, the research supports Baudrillard's idea about the influence of selected groups and elites in directing tastes within the consumption arena. In the context of religious films, the selected group is the Muslim community, especially devout Muslims, who have strong ties to their religious identity. In this case, the elite refers to religious leaders who actively promote the preference for religious genre films over other genres among the Muslim community. This influence from religious leaders contributes to the growing market and continued production of religious films in Indonesia.

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Communication Ethics in Football Fan Interactions with Blackpink's K-pop Fandom

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Abstract

Communication between humans can be established more easily and quickly with the development of advanced technology today. The number of social media that exists at this time, makes the communication process can be done easily. Currently, the communication process has become easier so that we know media communication, namely in this study through Instagram social media. In using social media there are communication ethics that must be considered, so it should not be arbitrary in communicating. This study examined the media behavior of football fans on Blackpink's K-pop fandom on Blackpink's Instagram social media account. The research method in this study uses a qualitative approach. Data collection is carried out by observing a case that is happening through Instagram social media. The data collection method used is by observing and analyzing the ethics in communicating football fans with Blackpink's K-pop fandom on Instagram media through comments shown on the blackpinkofficial Instagram account. The results of this study, we can see that the communication we use on Instagram, over time can reduce the rules contained in it. The reason is, social media is a gathering place for various kinds of human nature, both mature in addressing problems and those who are still childish, causing poor communication ethics of football fans and Blackpink fans.

Keywords: *K-pop Fandoms; Supporters; Communication Ethics; Social Media; Instagram*

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Etika Komunikasi dalam Interaksi antara Penggemar Sepak bola dengan Fandom K-pop Blackpink

Abstrak

Komunikasi antar manusia dapat terjalin dengan lebih mudah dan cepat dengan perkembangan teknologi yang maju saat ini. Banyaknya media sosial yang ada pada saat ini, membuat proses komunikasi bisa dilakukan dengan mudah. Saat ini proses komunikasi sudah semakin mudah sehingga kita mengenal komunikasi bermedia, yaitu pada penelitian ini melalui media sosial Instagram. Dalam menggunakan media sosial ada etika komunikasi yang harus diperhatikan, sehingga tidak boleh seenaknya dalam berkomunikasi. Penelitian ini meneliti mengenai perilaku bermedia penggemar sepak bola pada fandom K-pop Blackpink di akun media sosial Instagram Blackpink. Metode penelitian pada penelitian ini menggunakan pendekatan kualitatif. Pengambilan data dilakukan dengan mengamati sebuah kasus yang sedang terjadi melalui media sosial Instagram. Metode pengumpulan data yang digunakan yaitu dengan mengamati dan menganalisis etika dalam berkomunikasi para penggemar sepak bola terhadap fandom K-pop Blackpink di media Instagram melalui komentar yang ditunjukkan pada akun Instagram blackpinkofficial. Hasil penelitian ini, kita dapat melihat bahwa komunikasi yang kita gunakan di Instagram, seiring berjalannya waktu

dapat mengurangi aturan-aturan yang terkandung di dalamnya. Pasalnya, media sosial menjadi tempat berkumpulnya berbagai macam sifat manusia, baik yang sudah dewasa dalam menyikapi masalah maupun yang masih kekanak-kanakan, sehingga menyebabkan buruknya etika komunikasi penggemar sepak bola dan penggemar Blackpink.

Kata-kata Kunci: *Fandom K-pop; Suporter; Etika komunikasi; Media Sosial; Instagram*

INTRODUCTION

Language is the most effective tool in all communication activities. Everyone needs language to express their thoughts. In its use, languages become very diverse according to the needs and purposes of communication. Communication can be done orally or in writing (Post &; Brief, 2019). The advancement of human civilization, including Indonesia, language users have chosen various methods of communication. In fact, the choice of communication methods is not only increasingly diverse, but also increasingly complex.

In the current era with the presence of globalization which has resulted in changes in most of the population in Indonesia, people who used to adhere to different regional cultures now adhere to the same culture, called modern culture (Rahmayani et al., 2017). In modern times, society has great challenges related to communication so that it can cause conflicts in society itself. Especially among teenagers. Because it is inhabited by a society with a combination character, to reach rational decisions in solving various problems requires more complex actions.

Many things can hinder the realization of rationality, namely the illusion of knowledge and the influence of reflection on groupthink that seems right, so that both of these things lead to total ignorance of a problem (Wahyuni, 2020). Man has a tendency to lock himself in his own beliefs so that believing his beliefs have their own truth and repeating what he understands in a closed system. Hermin Indah in her book also argues that the media behavior of Indonesian people tends to be the behavior of "self-confirming news feeds" which means that people tend to only seek and believe news in accordance with what they will believe. Therefore, it will result in increasing their confidence and will rarely face new ideas.

The development of technology and information has an impact on people's communication behavior, including in Indonesia (Munthe et al., 2022) One of the impacts of technological developments is the emergence of various social media applications. Currently, social media is very important for everyone because it can easily connect humans with the outside world (Mutiah et al., 2019) One of the most rapid communication phenomena today is the use of language supported by advanced technological devices, especially those used on social networks such as Instagram. However, communication that deviates from communication ethics will cause high scrutiny from observers and become a mistake in expressing one's own thoughts.

The discussion about communication in cyberspace needs to be reviewed because each social media has a different role in shaping everyone's behavior in

interacting and sending messages conveyed (Marchellia &; Siahaan, 2022). This research was conducted through Instagram media because this media is a social media that is widely used by various groups.

As a popular social media, Instagram provides various useful features and can be accessed by anyone without age restrictions. Instagram is constantly updated to make the available features better so that it can help and facilitate its users (Shafira &; Wulandari, 2019). Since the app is based on videos and photos, fans prefer this medium to keep up with updates from their idols. The fans will happily spend all day playing Instagram and discussing with other fans which leads to *fanaticism* (Rinata &; Goddess, 2019).

Recently, social media Instagram was sparked by a conflict between football fans and K-pop fandom Blackpink. There is a difference in thinking between the two about the actual function of a stadium. The conflict began with football fans not accepting that the match they had been waiting for had to be postponed due to a long-booked K-pop concert by the stadium. Starting from that, then football fans have an opinion that the function of the Gelora Karno stadium is a place intended only for activities around sports and cannot be used for activities other than sports, for example such as K-pop concerts. Because of these arguments, there are various other arguments that disagree with this opinion, but there are also those who defend the argument that the GBK stadium is only intended for sports activities.

The spread of information that occurs on social media is very fast, ranging from information whose value is not too important to information related to SARA (Ganggi, 2018). Gelora Bung Karno Main Stadium is a football-themed stadium and is an international class stadium. This building was built on February 8, 1960 in a strategic location, namely at the intersection of Jakarta City and the new Kebayoran satellite. The facilities provided by GBK Stadium include 36 venues for sports, business, entertainment, and tourism matches (Rizqi, 2020) The beginning of the construction of GBK was because the first president of Indonesia wanted to have a sports complex for the benefit of the IV Asian Games in 1962. Quoting from the website of the Ministry of Education and Culture regarding the history of GBK, President Soekarno wanted the GBK stadium complex not only to function as a sports hall but also to be used as the lungs of the city and open space used as a place for residents to gather.

One of the Korean idol groups that has many fans in Indonesia is Blackpink. The girl band that has the name Blackpink debuted in 2016 which is shaded by the agency YG Entertainment. Blackpink consists of 4 members, namely Jennie, Jisoo, Rose, and Lisa. Their fans are known as BLINK. The name comes from the compound word (Bl)ackp(ink). The popularity of K-pop in Indonesia led to the formation of a fan association which is often called fandom. Fandom (short for Fan Kingdom) which is defined as fans who create social networks with each other based on a common interest to read or view certain texts (Afifah & Kusuma, 2019).

BLINK's fandom managed to bring its idols to break various records. One of them is the most viewed video within 24 hours,

the most visited live impressions, even 1 billion views for one song. The first album released by Blackpink was the single album *Square One*. The album contained popular songs, selling around 2,500,000 in South Korea. Promotional mixes that can be used as general programs include promotion, advertising, public relations, personal selling, and direct and digital marketing. This combination is often used for corporate promotion strategies (Pratiwi et al., 2022). Therefore, it is used by companies to increase album sales. In the same year, Blackpink won one of the first awards in the "*Rookie Singer Award"* at the Asian Artist Awards in 2016. Many achievements have been achieved by Blackpink until now, they have also broken many records in such a short time. Blackpink was named the most influential girl group by Forbes magazine in 2019. They are the second most followed K-pop group on Spotify.

From the beginning of their debut, Blackpink created *a personal brand* as a girl band that has great talent and beautiful visuals. Having good personal branding for a K-pop group can foster fan loyalty towards their idols (Wendyanto &; Utami, 2022). Therefore, a good relationship with fans can affect fans' loyalty to their idols.

Fanaticism is excessive devotion to an object, where such devotion consists of passion, intimacy and extraordinary dedication to a particular object. Objects can refer to brands, products, people, or other consumption activities (Taufan &; Azhari, 2022). The act of fanaticism is a condition of someone who becomes an excessive obsession with something. For someone who loves their idol excessively can make the person become irrational, have a narrow view and become very eager to pursue something for a certain goal. Fanaticism will change a person's character, making it difficult to accept suggestions and opinions, let alone tolerate them. Fanaticism can also change a person's behavior from patient to grumpy and even hate people who have disagreements with him.

This fanaticism behavior made fans create their own community on Instagram social media. There will be many Instagram accounts related to certain bands, where these accounts are usually used by the fan community to monitor updates from their idols called fan *account* bases.

After observing the activity of Blackpink fans with the activity of football fans on Instagram media, researchers decided to choose Instagram media in this study. Blackpink has an official account on Instagram which is @blackpinkofficial with around 53.7 million followers as of March 2023. On the account often upload the activities of its personnel. Fans usually try to interact with their idols through social media, one of which is through comments on their idols' social media. Blackpink always gets a lot of positive responses from their fans on every post on Instagram, seen through the many *likes* and comments reaching thousands in the form of positive and supportive speech spread by their fans.

The problem with this study began with a post uploaded by Blackpink's social media account informing that the band would hold a *world tour* which then caused conflict in the community. The problem arose due to the announcement about the postponement of the football match schedule between Persija and Persib with Blackpink's concert schedule at Gelora Bung Karno Stadium.

A fan can overreact and show fanaticism in idolizing activities (Suwanda & Wijaya, 2021). Fans not only want to find information about their idols but also want to protect their idols from anything that can disturb or taint their idol's name and can even lead to physical and psychological actions, such as arguing to issuing inappropriate words. In this study, researchers have looked at various comments typed by football fans towards Blackpink fans and BLINK's response to these comments on Instagram social media.

LITERATURE REVIEW

In research conducted by Hermin Indah Wahyuni with her book entitled "Communication Fanfare" which explains the understanding of the dynamics of modern society through the way people communicate. This book wants to describe the identity of modern society with a rowdy atmosphere due to the diversity of communication that develops in society (Wahyuni, 2020) Overall, this book attempts to view, analyze, and discuss the various problems or cases discussed. This book also explains that communication is the simplest but also the most complex process in society of various ages, ranging from the traditional era, the modern era, to the post-modern era, and the digital society or information society.

Previous research that discusses the Application of Communication Ethics on Social Media one of them is "Application of Communication Ethics on Social Media: Analysis on the WhatsApp Group of PPKn Students for the 2016 Entrance Year of the Faculty of Social Sciences, Padang State University". The results obtained from this study show that communication ethics in PPKn students shows that the application of communication ethics is very good as evidenced by the results of analysis when giving greetings and greetings when starting a conversation as well as thanking after getting a response (Afriani & Azmi, 2020).

In previous studies, many have also discussed this Korean Wave (Hallyu) with the title "Parasocial Interaction of K-pop Fans on Social Media (Qualitative Study on Fandom Army on Twitter)" (Wardani & Kusuma, 2021). The results obtained from the study show that the Army fandom is active in carrying out rational interactions with their idols, namely BTS on Instagram social media. The response shown is in the form of parational interaction or psychological response shown, namely affective response, behavioral response and cognitive response.

Then, research on football fans has also been widely researched in previous research conducted by Suwanda & Wijaya entitled "Images of Aggressiveness of Persija Jakarta Supporters Youth (The Jakmania)" (Suwanda &; Wijaya, (Suwanda & Wijaya, 2021). The study discusses how aggressive the football fans are in defending their favorite team. The conclusions obtained from the study showed the results of the categorization of aggressiveness or behavior shown by supporters so that it was intended to cause pain because it attacked or damaged objects with the aim of protecting themselves or as a result of dissatisfaction, was in the high category of 80 subjects (53%) and aspects of aggressiveness of hatred as many as 42 out of 151 respondents (27.8%).

Therefore, this study aims to see the process of interaction between football fans and K-pop fandom activities on Blackpink's official Instagram social media account through the responses shown. So the formulation of the problem in this study is how good communication is shown by football fans in responding to problems related to Blackpink's K-pop fandom on Instagram social media?

Communication Ethics

In general, ethics are norms, guidelines or rules for carrying out daily activities (Turnip & Siahaan, 2021). Ethics is a theory that discusses human actions, which are measured by human good or bad. Ethics can also be interpreted as a science that analyzes which deeds are good and which are not good, by paying attention to reason and mind. Therefore, communication ethics can be interpreted as a science that observes good or bad ways of communicating with someone. In this science is very concerned about how a person expresses the right message, honesty, consistency between verbal or non-verbal messages, and manners.

There are several perspectives of communication ethics that can be seen from related perspectives according to M. Mufid in his book entitled Communication Ethics and Philosophy. Perspective of human nature. Humans have basic nature with the ability to think and the ability to use symbols. This means that the truly human act of mabusia comes from rationality. Dialogical perspective. This perspective shows that communication is a diagonal transaction process that comes from two directions. Diagonal attitude is the attitude of each participant in communication which is characterized by primary traits such as openness, honesty, harmony, intensity and others.

Situational perspective. Situational factors are important factors for any moral judgment. This means that ethics pays attention to the role and function of communicators, audience standards, level of awareness, urgency of communicator implementation, audience goals and values, and audience communication ethics standards. Religious perspective. Scriptures or religious customs can be used to judge the ethics of communication. The biblical approach to religion helps people find more or less definite guidelines in all human activities. Legal perspective. Regulations that apply and are considered ethical behavior are legal communication behaviors that have been adjusted (Mufid, 2009)

RESEARCH METHODS

Qualitative approaches tend to view humans as humans who are active, dynamic, and able to change their environment because humans are different from objects. As Kenneth Burke points out, objects with humans have differences. The difference between objects and humans is that objects can only move, but humans can not only move but also act, therefore the mechanism of language is not enough for humans to learn on their own. The qualitative approach considers that knowledge does not have an objective and fixed nature, but is detailed and directly observes (Mulyana, 2013)

Yin (2009) argues that, the case study research method is an appropriate strategy used for research that uses the question of how or why to conduct research,

researchers have little time to control the events studied, with research focusing on contemporary phenomena to reveal contemporary events. In the case study approach, researchers focus on design and implementation research (Nur'aini, 2020)

In this study, researchers use a type of case study research with the aim that the results obtained can be thorough, thorough and in-depth so that they can explain the situation that occurs. Case study research is a series of research with a comprehensive, intense, pursed, and in-depth nature, explained Herdiansyah (2015). Case study research is a form of qualitative research based on human understanding and behavior based on human opinions (Dewi & Hidayah, 2019) According to Yin, this case study can be described as a process of seeking empirical knowledge to investigate and research various phenomena in a real-life context (Maulana & Kurniawan, 2022)

It is expected that by using this type of research researchers can clearly identify problems and know the conditions that exist in the field, make comparisons or evaluations so as to determine how others respond to problems. The purpose of this study is to explain the hubbub of football fans' communication towards K-pop fandom on Instagram media.

This study used data collection techniques using primary data through observations of comments made by football fans towards the girl band Blackpink and K-pop fans on Blackpink's Instagram social media account. Researchers also include secondary data by taking data from several knowledge literature such as books, journals and the internet that explain how ethics communicate on social media.

RESULTS AND DISCUSSION

Every human being needs communication. Support from technology, making communication very easy to do. The existence of social media makes it easier and more efficient for people to communicate (Afifah & Kusuma, 2019). The role of Instagram social media can provide convenience as a medium of communication between fans (Marchellia & Siahaan, 2022). In the world of communication, ethics in communicating is very important. Even experts say that in some ways, ethics promises better solutions than the norm (Wahyuni, 2020).

Fanaticism behavior of fans is not only seen from how far they like their idols, but also from the way they use social media, this can be seen from the various activities they do on Instagram and fan responses in responding to hoaxes and negative information from their idols (Rinata &; Dewi, 2019). The author gets the result that some fans will create a community Instagram account or fanbase that aims to make it easier for them to communicate with other fans.

The results showed fanaticism shown by fans through Instagram social media. This can be seen from how often activities are carried out on Instagram social media and the response of K-pop fans in addressing problems that involve their idols. The overreaction shown by fans makes someone look fanatical about something. This makes a K-pop fan and football fan justify all means to be able to see and support his idol directly.

The activities carried out by K-pop fans at this time are not enough to just enjoy images, videos and media texts uploaded

by their idols on Instagram social media, but they also want to see their idols directly. Through Instagram media one can promote and provide information about *the project* to be carried out to fans. Like the post that tells K-pop fans that Blackpink will hold *a World Tour in* various countries, one of which is in Indonesia.

Tabel 1. Comments on Blackpink's Instagram account

No	Nama Akun IG	Komentar
1	mhmmd_ hernando11 (football fans)	Mau konser jangan di stadion woy itu buat olah raga (If you want to go to a concert, don't go to the stadium, wow, that's for sport)
2	sitiaisahaisa (Blackpink fans)	Dah liat di google nih kak selain buat olahraga GBK juga memiliki fungsi komersial kak, uang yang masuk bakal dipergunakan untuk perawatan / perbaikan GBK toh juga BP konser cuma 2 hari ga sampe 2 tahun kok (I have seen it on google, sis, in addition to sports, GBK also has a commercial function, sis, the money that comes in will be used for GBK maintenance / repair, anyway, BP concerts are only 2 days not until 2 years anyway)
3	mzzolaa (Blackpink fans)	Pada saat itu, GBK dibangun dalam rangka menghadapi Asian Games ke-4 tahun 1962. Kini kita sadari, bahwa kehadiran GBK mempunyai fungsi lengkap, bukan hanya sebagai sarana olah raga tapi juga berfungsi sebagai sarana rekreasi, sosial budaya, politik bahkan ekologi baru bagi Kota Jakarta (At that time, GBK was built in order to face the 4th Asian Games in 1962. Now we realize that the presence of GBK has a complete function, not only as a sports facility but also functions as a new recreational, socio-cultural, political and even ecological facility for the city of Jakarta)
4	_mainlum Purreal (football fans)	Membalas komentar diatas: Izin koreksi kak regulasi FIFA sudah jelas kak stadion bukan tempat untuk konser (Reply to the comment above: Permission to correct FIFA regulations is clear that the stadium is not a venue for concerts)
5	rizamnasti (football fans)	Emang fifa ngebolehin stadion GBK dijadiin tempat konser, lu cari aja di google fifa ngelarang stadion GBK tempat untuk konser @fifa (It's true that FIFA allows the GBK stadium to be used as a concert venue, just search on Google. FIFA bans the GBK stadium as a venue for concerts @fifa)
6	sftri1901_ (Blackpink fans)	Membalas komentar diatas : Sehingga menurut Rakhmadi otoritas sepak bola dunia itu tidak pernah secara gamblang melarang penggunaan SUGBK untuk acara non-olahraga seperti konser musik (Reply to the comment above: So according to Rakhmadi the world football authorities have never expressly prohibited the use of SUGBK for non-sporting events such as music concerts.)
7	xxtens_sion (football fans)	Gini ya fans plastik, gabungin aja semua Followers Idola plastikmu itu, ga akan bisa ngalahin Followers fans bola. Komunitas kalian tu cuma kaya upil, dibandingin komunitas Fans bola, apaan si pegen banget liat plastik joget. (plastic fans, just join all your plastic idol followers, you won't be able to do football fans. Your community is only rich, compared to the football fan community, what the ** is the pegen really see plastic dance)
8	kakangpraja_ (football fans)	Bokang boking persetan lah. Stadion fungsinya apa kaum plastik (What the fuck booking. What is the functions of stadium, plastic fan)

10	arkananta.z (football fans)	Ingat ya kalau lu dateng ke Jakarta lagi siap-siap ada nyawa yang melayang dari kalian (Remember, if you come to Jakarta again, be prepared for your life to be lost)
11	he_ndrik286 (football fans)	Lagian konser kok di stadion ke gada tempat lain aja, gara gara lu persija vs persib di tunda (After all, the concert stadium ke gada other place only, because of you persija vs persib postponed)
12	fayevlnt (Blackpink fans)	Suporter bola bikin malu aja, BP udah booking GBK satu tahun lalu, Persija diberikan izin main di Patriot tanpa penonton tapi lebih memilih ditunda. Seharusnya tuan rumah yang tidak bisa menyiapkan lapangan dianggap WO, kenapa pihak PT LIB memberikan izin tunda begitu saja, klub seolah-olah memiliki kuasa lebih tinggi dari liganya. Jangan pernah berharap lebih ke sepak bola negeri ini, gw juga fans bola, fans Persib tepatnya. Gw sangat kecewa atas keputusan tunda ini, banyak fitnah dan komentar komentar kebencian padahal hubungan kedua suporter sempat harmonis. Stadion gak Cuma GBK, ada JIS padahal di Jakarta juga, gw agak kecewa juga sama pihak Persija kenapa tak mengusahakan lagi untuk main di JIS. Dan bisa bisanya seolah tidak tahu kalau GBK juga ada kepentingan lainnya. Maaf untuk fans BP (Football supporters are just embarrassing, BP already booked GBK one year ago, Persija was given permission to play at Patriot without spectators but preferred to postpone it. The host who cannot prepare the field should be considered a WO, why did PT LIB just give permission to postpone it, as if the club has higher power than the league. Don't ever expect more from this country's football, I'm also a football fan, a Persib fan to be precise. I am very disappointed with this decision to postpone, there has been a lot of slander and hate comments even though the relationship between the two supporters was once harmonious. The stadium is not just GBK, there is JIS even though it's in Jakarta too, I'm a bit disappointed with Persija as to why they don't try to play at JIS anymore. And sometimes it seems like they don't know that GBK also has other interests. Sorry to BP fans)
13	andikaabj (football fans)	Menunda laga besar hanya demi nonton plastik? Bukan main (Postponing a big game just for the sake of watching plastic? Not playing)
14	fahriamimii (football fans)	Minimal punya panggung konser lah tolol, jangan numpang di sarana olahraga (At least have a concert stage, be stupid, don't ride in sports facilities)
15	andin.nini (Blackpink fans)	Malu cok malu gak ada adab ketikannya, bisa gak sih belajar memanusiakan manusia?!. Lagian Blackpink udah lebih duluan booking dari tahun lalu, kita gak pernah senggol hobi luuuu kenapa sih setega itu ketikannya asli kek bocil gak ada adab, bisa gak baik-baik aja gitu gak usah sampe ngata-ngatain, gimana kalau komen jahat itu di baca sama orang luar? Malu woii malu masalah gini doang ya Allah, sebenernya mau bodo amat sama masalah ini cuma makin kesini malah makin-makin ih, jahat banget sumpah ketikannya, lagian juga cuma ditunda bakal tetap jadi pertandingannya, ricuh banget sih kek gak punya hati nurani sampe datang ke lapak ini cuma buat komen jahat, asli parah banget sih. Ketikan tuh dijaga, gak pernah disenggol malah nyenggol, Lawak wkwk (Shame on you, I'm embarrassed that I don't have any typing etiquette, can you learn to humanize humans?! Besides, Blackpink was already booking earlier than last year, we never touched on your hobbies, why are you so brave when you type it so it's original, it's not polite, it can't be good," just like that, there's no need to say anything, what if the evil comments are read by other people? outside? It's a shame, it's a shame to have a problem like this, oh my God, I really want to be stupid about this problem, but it just keeps getting worse and worse," I swear, it's really evil to type, and besides, it's just postponed, it'll still be a match, it's really chaotic, I don't have a conscience until I come to the stall. This is just a mean comment, it's really really bad. When you look after it, it's never been nudged, it's even nudged, it's a joke hahaha)

16	bocah_ kynpati (football fans)	Bukan masalah ditunda atau engga tapi itu konser plastik gak punya tempat luas kek stadion buat konser apa? Sampe nyewa GBK? it's not about postponing or not, but are there no big place for plastic concert? Why should rent GBK?
17	fauziirahmadii (football fans)	Ngapain sih pake dateng ke Indonesia? Disini ga ada yang ngefans sama elu cok.. konser di Arab aja sono, bisa sekalian umroh dan ketemu bang Dodo (What do you do to visit Indonesia? Here no one is a fan of you cok.. concert in Arabia just, you can all umrah and meet Dodo)
18	1uv_ d0om1nn04rkja (Blackpink fans)	Membalas komentar @ fauziirahmadii : kalo ga suka mati aja lo (Replying to @fauziirahmadii's comment: if you don't like it, just die)
19	jeje_s.h (Blackpink fans)	Membalas komentar @ fauziirahmadii : ngapain jadi supporter kalo mines otak? Haha (Replying to @fauziirahmadii's comment: why be a supporter if you have a brain problem? Ha ha)
20	ainunputri00 (football fans)	Dasar Kpop percuma modal plastik gak mampu gara gara liga 1 Indonesia di tunda dasar jamet anjing bich (Kpop is a waste of plastic capital and can't afford it because the Indonesian League 1 was postponed, you bich dog jamet)
21	amelokt26 (Blackpink fans)	Membalas komentar @ ainunputri00 : buset dah ngeri banget kata-katanya norak (Reply to @ainunputri00's comment: really horrified his words are tacky)

The table above is a comment from football fans and Blackpink fans who have different arguments. Some of these comments were chosen to show the lack of communication ethics in commenting. The difference in arguments creates conflict because most football fans do not want to accept opinions that do not match what they believe. Football fans believe that Gelora Karno Main Stadium (SUGBK) is used not in accordance with its proper function. The emergence of the opinion described in the table above was also due to the long-awaited match by football supporters which was then postponed. There were several reasons put forward by the media why the match had to be postponed, including players who suffered injuries and needed time to heal, then several players were called up by the national team and schedules clashed with Blackpink's concert that had been planned in advance.

Previously, Blackpink's social media accounts launched a post regarding the announcement that they would hold a concert in Indonesia at Gelora Bung Karno Stadium (GBK). In the blackpinkofficial Instagram account post on December 7, 2022, it is clearly stated that Blackpink will hold its concert at the Gelora Bung Karno (GBK) stadium on March 11 &; 12, 2023. At the same time, Liga BRI launched a schedule for the football match between Persija Jakarta and Persib Bandung to be held on March 4, 2023 while the stadium has been booked for one week by concert promoter Blackpink. GBK's stadium booking was made one year in advance by concert promoter Blackpink and was in accordance with the stadium booking procedure.

Changes in one's behavior from patience to become more angry because having different opinions is an act of fanaticism. Because these different opinions

caused an uproar in the comment section. The use of inappropriate words such as harassing Blackpink members with plastic designations and other inappropriate words such as "dog" and other swear words which were then also replied to with other opinions causing an uproar.

Based on data obtained from a previous study entitled "Overview of Aggressiveness of Youth Persija Jakarta Supporters" shows that how long it takes to be a supporter greatly affects the aggressiveness of these supporters. This research states that supporters who accompany their idols longer will be calmer in responding to various problems that exist compared to supporters who have just entered the community (Suwanda &; Wijaya, 2021).

In Instagram posts on social media accounts @blackpinkofficial show various comments from social media accounts from Indonesia. Many netizens gave positive comments, but many also gave hate speech. Even some social media accounts of *Indonesian Influencers* expressed disappointment at comments from unkind football supporters that could defame Indonesia. One of them is a social media account @olivianellbra commented on @ blackpinkofficial's Instagram account which revealed about his response to football fans who made comments that did not match communication ethics because of the Blackpink concert held at GBK stadium. Olivia expressed her disappointment with Indonesian human resources, which she thought was embarrassing for making rude comments. Football fans remain stubborn in explaining that the function of the stadium is to play football or sports and not for concerts. There are many more comments that should not be made on social media, there are even some comments from football fans that refer to threatening expressions.

In the post, an account with the username @_syhnrn23_ told about the beginning of the debate because football fans felt unfair because the schedule of their idol club's football match was postponed. The disappointment of football fans caused anger so that some supporters vented their anger by making malicious comments on posts on Blackpink's Instagram account.

Fanaticism shown by football fans and K-pop fans on Instagram media can indirectly lead to poor communication habits in socializing. The behavior shown by football fans tends to be fanatical by venting their anger by attacking Blackpink's Instagram social media. The action was also responded by K-pop fans BLIK for their efforts to defend their idol from the unpleasant comments.

The habits of Indonesian people in social media tend to be "self-confirming news feeds" which means they will only look for news or articles that match what they will believe. On a larger level, Indonesian society will find it difficult to lead to the rationality of each individual because people have a belief in something that has been considered true that no longer needs to be sought for truth further. In fact, most people do not like the data in discussing an issue because they feel they do not understand the issue being discussed and feel patronized so that they feel their position as a person who does not understand. Because the existence of such thinking makes it difficult for them to achieve rationality.

CONCLUSION

Social media is very closely related to people's lives today. This shows that public interest in information needs is also increasing. In fact, this is a good thing. Unfortunately, because social media is a place for information dissemination designed to make it easier for humans, so a lot of information is confusing. Social media itself has a big role in moving public opinion.

The realization of ease in communicating with each other through social media, makes communication ethics seem helpless in the face of so much violence in the media. Various kinds of violence such as narrative violence, virtual violence, symbolic violence, to manipulative soft violence are getting out of control without any strong structures that resist (Haryatmoko, 2007). Even moral forces such as religion are difficult to prevent.

The results of the research above, we can see that the communication we use on Instagram, over time can reduce the rules contained in it. The reason is, social media is a gathering place for various kinds of human nature, both mature in addressing problems and those who are still childish, causing poor communication ethics of football fans and Blackpink fans.

After analyzing the data above, researchers concluded that Instagram social media has a big role in realizing ethics in communicating. Communication between fans can easily be established to cause the adverse effects of fanaticism through Instagram social media. The use of appropriate language by paying attention to ethics in communicating, especially on social media, can be adjusted to the situation and conditions so as not to harm each other.

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Momen Kritis Jurnalisme: Problematika Media Sosial dan Disiplin Verifikasi di Jawa Timur

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Abstrak

Pandemi Covid-19 memunculkan situasi yang disebut momen kritis jurnalisme yang bisa dilihat dalam lima hal, yaitu titik balik, transformasi, titik awal, akselerasi, dan penghancuran. Pada saat yang sama, perkembangan media sosial yang menjadi kian esensial dalam proses produksi berita atau praktik jurnalistik. Kedua hal ini memunculkan problem yang kompleks dalam proses produksi berita, terutama terkait dengan disiplin verifikasi dan posisi media sosial. Penelitian ini bertujuan untuk menguraikan pergulatan atau problematika yang dialami jurnalis Surabaya dalam memproduksi berita pada situasi pandemi. Metode yang digunakan adalah studi kasus, dan data dikumpulkan melalui wawancara mendalam, observasi, serta kajian literatur. Temuan penelitian ini merefleksikan terjadinya pergulatan yang dialami jurnalis dalam menjalankan praktik jurnalistik profesionalnya pada masa pandemi. Momen kritis jurnalisme yang ditimbulkan oleh pandemi semakin mengakselerasi penggunaan media sosial dalam praktik jurnalistik hingga pada taraf ketergantungan. Ketergantungan ini menjadi problem dalam jurnalisme mengingat informasi media sosial yang dijadikan sumber berita merupakan hasil produksi warga yang tidak memiliki kompetensi profesional dalam jurnalisme. Selain itu, pandemi juga mengakibatkan terjadinya momen kritis jurnalisme yang bersifat titik balik *(turning point)* berupa pengabaian terhadap berbagai aspek rutinitas di lapangan, atau proses reportase yang dilakukan jurnalis digital di lapangan terutama terkait disiplin verifikasi.

Kata-kata Kunci: *momen kritis; jurnalisme; media sosial; verifikasi.*

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Journalism›s Critical Moment: When Journalism Depends on Social Media and Loses the Discipline of Verification

Abstract

The Covid-19 pandemic has led to a situation called the critical moment of journalism, which can be seen in five ways: turning point, transformation, starting point, acceleration, and destruction. At the same time, the development of social media has become increasingly essential in the process of news production or journalistic practice. Both of these raise complex problems in the news production process, especially related to the discipline of verification and the position of social media. This research aims to describe the struggles

or problems experienced by Surabaya journalists in producing news in a pandemic situation. The method used is a case study, and data were collected through in-depth interviews, observation, and a literature review. The findings of this study reflect the struggles experienced by journalists in carrying out their professional journalistic practices during the pandemic. The critical moment in journalism caused by the pandemic has accelerated the use of social media in journalistic practice to the point of dependence. This dependence is a problem in journalism considering that social media information used as news sources is the result of the production of citizens who do not have professional competence in journalism. In addition, the pandemic has also resulted in critical journalism moments that are turning points in the form of neglecting various aspects of routines in the field, or the reporting process carried out by digital journalists in the field, especially related to the discipline of verification.

Keywords: *critical moment; journalism; social media; verification*

PENDAHULUAN

Kajian ini bertitik tolak dari dua hal, yaitu kompleksitas dalam praktik jurnalistik yang diakibatkan oleh media sosial dan pandemi *Covid-19* yang memunculkan situasi yang disebut momen kritis jurnalisme. Keduanya secara berkelindan telah mengubah praktik jurnalistik atau cara jurnalis memproduksi berita di banyak negara termasuk di Indonesia.

Sejumlah penelitian menunjukkan, media sosial seperti Facebook, Twitter, Instagram, serta aplikasi pesan seperti WhatsApp telah menjadi alat utama pengguna (terutama anak muda) untuk mengakses berita. Hal ini menghadirkan peluang sekaligus tantangan bagi jurnalis profesional dalam menjalankan praktik jurnalistik kesehariannya (Newman & Fletcher, Kalogeropoulos, Nielsen, 2019; Welbers & Opgenhaffen, 2018). Salah satu yang membuatnya menjadi problematik adalah bahwa media sosial tidak hanya memberi peluang jurnalis untuk terhubung dengan audiens, tetapi juga menggunakannya untuk menggali informasi, menemukan ide dan sumber, mempromosikan dan melaporkan berita, sekaligus membangun citra personal (Al-Rawi, 2019; Duffy & Knight, 2019; Thurman, 2017).

Dengan demikian, media sosial telah menjadi elemen esensial bagi produksi berita, terutama untuk kategori *breaking news* (Lee, 2016). Saat ini, peristiwa besar (baik terkait manusia maupun alam) hampir selalu muncul pertama kali di media sosial sebelum jurnalis profesional datang. Melalui perangkat *mobile* dan media sosial, warga biasa menjadi wartawan amatir yang bisa membuat konten dan menyebarkan kabar (Canter, 2013). Dengan kata lain, fenomena media sosial menjadikan organisasi media tidak lagi memiliki monopoli terhadap jurnalisme.

Media sosial telah terkonsolidasi sebagai saluran komunikasi yang terhubung langsung dengan audiens; mentransformasi relasi klasik *top-down* menjadi "*open conversation*" atau pembicaraan terbuka. Model dialog seperti ini memberi kesempatan bagi jurnalis untuk mendapatkan transparansi dan akuntabilitas jurnalistik lebih besar, dan pada saat yang sama juga menciptakan preferensi berita dari audiens secara lebih transparan (Canter, 2013). Beberapa penelitian juga memperlihatkan bagaimana jurnalis mendapat tekanan dari perusahaan atau atasan untuk aktif di media sosial, yang jika dijalankan dengan ceroboh akan berisiko terhadap reputasi perusahaan dan

jurnalisnya sendiri. Sejumlah media tampak memiliki panduan penggunaan media sosial untuk jurnalisnya, yang biasanya menuntut dipastikannya transparansi, objektivitas, otentisitas sumber, atau akurasi konten media sosial yang dijadikan sumber atau rujukan (Hedman & Djerf-Pierre, 2013; Lee, 2016).

Problematika relasi media sosial dan praktik jurnalistik ini menjadi kian kompleks ketika pandemi Covid-19 datang. Mengutip Quandt & Wahl-Jorgensen (2021), pandemi telah membawa perubahan dramatis dalam rutinitas atau praktik jurnalistik hingga perilaku audiens. Perubahan tersebut disebut momen kritis jurnalisme, sebuah momen krusial yang harus digunakan untuk mempertimbangkan kembali masa lalu, masa kini dan masa depan jurnalisme.

Critical moment of journalism ini bisa dilihat sebagai lima hal. Pertama, *turning point.* Krisis dilihat mengubah atau membalik arah perkembangan jurnalisme (digital) yang sedang berlangsung. Bagi organisasi media pemberitaan, krisis bisa dilihat sebagai alasan untuk mengabaikan proses pemberitaan yang sudah baku (misalnya dalam konteks etik, objektivitas, atau pemisahan ruang redaksi – ruang bisnis). Kedua, *transformation*. Perubahan seringkali berjalan beriringan dengan proses transformasi, yaitu saat organisasi berita menggunakan pandemi untuk mengubah komposisi staf atau tanggung jawab kerja di ruang redaksi, mendorong kombinasi kerja virtual dan *work from home*. Aspek ini bisa juga kita pilih sebagai fokus penelitian, bagaimana pandemi mendorong organisasi pemberitaan beradaptasi dalam hal *media routines* (García-Avilés, 2021).

Ketiga, *starting point*. Pandemi membuka munculnya bentuk jurnalisme (minat khusus), proyek jurnalistik baru, keterampilan baru, atau alat dan sumber informasi baru. Peningkatan signifikan dalam konsumsi berita online selama pandemi mungkin juga telah mendorong lahirnya usaha *startup* berita online, baik yang bersifat inovatif maupun tradisional dengan segala dinamika dan problematikanya. Misalnya, kebangkitan jurnalisme data sebagai alat untuk menjelaskan krisis kepada khalayak, di tengah upaya untuk tetap mempertahankan otonomi dan otoritas jurnalistik dari tekanan ekonomi politik. Keempat, *amplifier* atau *accelerator.* Dalam beberapa kasus, pandemi bisa menjadi penguat atau akselerator proses atau praktik tertentu yang sudah dimulai dalam praktik jurnalistik atau produksi berita jauh sebelum pandemi. Kelima, *destruction* (penghancuran). Pandemi bisa membuka kemungkinan lahirnya sesuatu yang baru, yang sering kali berarti penghancuran sesuatu yang lama dalam ranah jurnalistik. Yang paling umum, krisis Covid-19 telah menghancurkan sendi-sendi ekonomi organisasi media (karena runtuhnya pasar periklanan), atau berdampak berdampak pada rantai pasokan atau saluran distribusi. Bahkan pandemi juga dianggap memunculkan momen *"media extinction"* di negara-negara berkembang.

Penelitian ini berfokus pada dinamika atau pergulatan yang dialami para jurnalis lokal di Surabaya dalam menjalankan praktik profesionalnya pada masa pandemi, terutama yang terkoneksi dengan media sosial. Datangnya pandemi diasumsikan telah mengubah praktik

jurnalistik keseharian para jurnalis di Surabaya, terutama terkait pembatasan di lapangan dan semakin massifnya penggunaan media sosial sebagai sumber informasi dan komunikasi. Perubahan ini memunculkan berbagai penyesuaian atau pergeseran dalam praktik profesional yang dilakukan jurnalis.

Seperti tercantum di laman Dewan Pers, terdapat 42 media online di Surabaya yang sudah terverifikasi, baik terverikasi secara administratif maupun faktual. Secara keseluruhan, tidak ada data tertulis tentang jumlah media online di Surabaya. Namun berdasar wawancara dengan pengurus PWI (Persatuan Wartawan Indonesia) Jawa Timur, di Surabaya terdapat ratusan media online yang sebagian besar belum terverifikasi di Dewan Pers atau tercatat di PWI Jatim.

Banyaknya jumlah media di Surabaya ini diasumsikan memunculkan dinamika yang juga beragam serta kompleks terkait praktik jurnalistik yang dijalankan para jurnalisnya, terutama terkait dengan risiko profesi saat melakukan reportase. Laporan media menyebutkan, setidaknya tercatat enam jurnalis Surabaya meninggal akibat Covid-19, yang menjadi bagian dari angka keseluruhan 38 jurnalis Jatim yang juga meninggal karena Covid-19 (Yakub, 2021). Secara nasional, Aliansi Jurnalis Indonesia (AJI) mencatat terdapat 294 jurnalis terinfeksi Covid-19. Dalam risetnya, AJI juga mencatat hanya 36,8 persen dari total 792 pekerja media yang menjadi responden mengaku tidak dibekali alat pelindung diri (APD) dari perusahaan tempatnya bekerja (Kusumaningtyas, 2021). Angka-angka ini menunjukkan bahwa profesi jurnalis termasuk ke dalam ODR (Orang Dalam Resiko). Kewajiban berada di lapangan untuk melakukan reportase membuat jurnalis amat rentan tertular virus Covid-19, yang pada giliran berikutnya memaksa mereka mengadaptasikan atau menegosiasikan praktik jurnalistiknya demi keselamatan diri maupun organisasi medianya. Pada titik inilah bisa dilihat bagaimana pandemi telah memunculkan momen kritis jurnalisme yang kemudian semakin diperumit oleh fenomena atau logika media sosial.

Kajian momen kritis jurnalisme ini tidak hanya bisa digunakan untuk melakukan deskripsi dan kategorisasi krisis, tetapi juga menjadi kesempatan untuk merefleksikan adaptasi atau inovasi jurnalistik yang diperlukan untuk beradaptasi dengan realitas baru pasca pandemi. Bersamaan dengan fenomena media sosial, momen kritis ini menjadi problem baru dalam praktik jurnalistik di berbagai negara, termasuk di Indonesia. Penelitian di beberapa negara menunjukkan, pandemi telah mengganggu kemampuan jurnalis dalam meliput berita, dan mereka dipaksa mengubah konten reportase mereka secara dramatis (Valenzuala et al., 2021). Selain itu, riset yang dilakukan Arafat & Porlezza (2023) dan Thurman (2018) menunjukkan bagaimana pandemi dan media sosial telah melahirkan berbagai inovasi terkait praktik pemberitaan serta mengubah persepsi para jurnalis terhadap perannya sendiri. Sedangkan penelitian Boberg et.al. (2020) menggambarkan bagaimana media sosial telah menjadi sumber alternatif untuk mengakses informasi di luar organisasi pemberitaan tradisional atau *mainstream*.

Di Indonesia, sejumlah penelitian juga menunjukkan menunjukkan berubahnya praktik jurnalistik yang mengandalkan

media sosial sebagai sumber informasi utama, penentuan isu hingga pemilihan narasumber berita. Penelitian yang dilakukan di berbagai daerah menunjukkan adanya pergeseran yang senada. Riset Masduki & Prastya (2022), Aisyah (2023), dan Hanief, Rafiqoh, & Akhmad (2021) menggambarkan pergulatan yang dialami para jurnalis dalam melakukan reportase di masa pandemi yang terkendala oleh pembatasan fisik, gagap teknologi, serta tekanan redaksi akibat berubahnya kebijakan redaksional. Penelitian ini juga melihat adanya perubahan pola kerja redaksi serta penurunan kualitas berita yang dihasilkan di masa pandemi, karena cenderung seragam dan menunjang propaganda stabilitas ekonomi dan politik pemerintah. Sementara riset Kalaloi, Fitriawan, & Nuraeni (2023) dan (Lestari, Purnama, & Diniati, 2022) menggambarkan kerentanan nyawa jurnalis pada masa pandemi, dan bagaimana perusahaan media mengambil peran di tengah krisis tersebut.

Penelitian ini sendiri berkontribusi tidak hanya pada pengayaan kajian jurnalistik pada masa pandemi dalam hubungannya dengan media sosial, tetapi juga mengisi celah yang belum disentuh oleh penelitian-penelitian sebelumnya. Seperti diuraikan di atas, riset-riset jurnalistik di Indonesia lebih berfokus pada pola kerja atau rutinitas kerja jurnalistik yang berubah karena pandemi. Sementara penelitian ini tidak hanya melihat berubahnya praktik jurnalistik keseharian, tetapi juga mengkoneksikannya dengan fenomena media sosial yang sejak sebelum pandemi mulai mendikte cara kerja jurnalisme. Riset ini juga mendekati problematika ini melalui kerangka berpikir momen kritis jurnalisme yang bisa meletakkan hasil analisis ke dalam konteks lebih luas seperti perubahan praktik jurnalistik akibat hadirnya pandemi.

METODE

Pendekatan yang digunakan dalam riset ini adalah kualitatif, yang menempatkan peneliti sebagai instrument kunci riset (Lune, H. & Berg, 2017). Sedangkan metode yang dipakai adalah studi kasus yang dikembangkan oleh Yin (2014) yang menyebut salah satu cara melakukan penelitian sosial adalah melalui metode studi kasus. Studi kasus merupakan metode yang memiliki fokus menjawab pertanyaan "bagaimana" atau "mengapa" dalam mengkaji peristiwa kontemporer dalam realitas atau kehidupan nyata. Secara umum, terdapat enam bentuk pengumpulan data dalam studi kasus yaitu: (a) dokumentasi yang terdiri dari surat, memorandum, agenda, laporan-laporan suatu peristiwa, proposal, hasil penelitian, hasil evaluasi, kliping, artikel; (b) rekaman arsip yang terdiri dari rekaman layanan, peta, data survei, daftar nama, rekaman-rekaman pribadi seperti buku harian, kalender dsb; (c) wawancara biasanya bertipe *open-ended*; (d) observasi langsung; (e) observasi partisipan dan (f) perangkat fisik atau kultural seperti peralatan teknologi. Adapun masalah validitas dan reliabilitas dalam penelitian studi kasus dilakukan dengan mempertimbangkan validitas konstruksi. Penerapannya dengan triangulasi data dari berbagai literatur dan melakukan wawancara dengan beberapa narasumber (Fusch, Fusch, & Ness, 2018; Quintão, Andrade, & Almeida, 2020).

Dalam penelitian ini, data dikumpulkan melalui wawancara mendalam, observasi, serta dokumentasi, yang dalam penelitian ini dilakukan dengan cara (a) wawancara mendalam terhadap jurnalis media online di Surabaya terkait problem peliputan di masa pandemi dan posisi media sosial; (b) studi literatur terkait praktik jurnalistik di masa pandemi. Studi dilakukan dengan analisa serta elaborasi penelitian terdahulu, lalu dibandingkan dengan temuan data wawancara dan (c) pengamatan atau observasi terhadap berita yang ditulis. Dilakukan dengan memeriksa tulisan di website *news starups* yang menjadi responden penelitian.

Para informan penelitian berasal dari 10 media online di Surabaya yang terverifikasi (baik terverifikasi administrasi, faktual maupun keduanya) seperti bisa dilihat di tabel berikut ini.

Tabel 1. Informan Penelitian

Nama Media	Nama Jurnalis	Website Media
Kilas Jatim	J. Totok Sumarno	kilasjatim.com
Lentera Today	Rahmad Surya	*lenteratoday.com*
Pilar	Je(Anonymous, 2022)lita Sondang Samosir	*pilar.id*
Inews	Arif Ardilianto	*inewssurabaya.id*
Ngopi Bareng	Pitasari	*ngopibareng.id*
Suara Jatim Post	Jefri Yulianto	*suarajatimpost.com*
Berita Jatim	M Shohibul Anwar	*beritajatim.com*
Jatim Now	Farizal Tito	*jatimnow.com*
Optika	Machmud Suhermono	*Optika.id*

Sumber: Olahan Peneliti

Teknik analisis menggunakan model yang dikembangkan Miles dan Huberman berisi tahapan reduksi data, penyajian data dan penarikan kesimpulan (Miles, Huberman, & Saldaña, 2019). Peneliti melakukan reduksi data dengan cara memilih, merangkum, dan memfokuskan hal-hal penting. Setelah itu, data disajikan melalui narasi, dan peneliti menarik kesimpulan untuk menjawab masalah penelitian.

HASIL DAN PEMBAHASAN

Riset ini menunjukkan adanya dua problem yang dialami jurnalis di Surabaya dalam menjalankan praktik jurnalistik saat pandemi Covid-19. Pertama, dalam relasinya dengan media sosial yang sampai pada tataran ketergantungan. Kedua, berubahnya rutinitas pemberitaan yang berakibat pada terabaikannya elemen penting dalam praktik jurnalistik profesional, yaitu disiplin verifikasi. Kedua problem tersebut akan dilihat dalam kerangka berpikir momen kritis jurnalisme yang diakibatkan oleh pandemi Coviud-19. Temuan tersebut diuraikan dalam dua bagian di bawah ini.

Ketergantungan Terhadap Media Sosial dan Kekhawatiran Dark Participation

Riset ini juga menemukan, pandemi Covid-19 menciptakan relasi ketergantungan yang semakin dalam dari wartawan terhadap media sosial. Dalam

praktik jurnalisme kontemporer, media sosial memang sudah menjadi bagian yang tak terpisahkan. Platform digital ini dapat memberikan akses informasi tidak terbatas kepada media sebagai produsen berita dan sumber konten viral (Foer, 2017). Saat ini, media sosial bahkan juga memainkan peran kunci dalam distribusi berita. Pada titik tertentu, media sosial turut membentuk agenda berita, memutuskan apa yang bisa dan tidak bisa diterima sebagai konten berita (Bounegru & Gray, 2021; Cheruiyot, 2019; Wilding, Fray, Molitorisz, & McKewon, 2018). Peran ini memunculkan kekhawatiran terhadap "*dark participation*", istilah yang diusulkan Quandt terkait kontribusi negatif seperti *trolling* yang merujuk pada perilaku menyebarkan konflik di dunia maya seperti media sosial, *blog*, hingga *messaging app*. Perilaku ini kerap "memboncengi" reputasi jurnalistik dan menyebarkan disinformasi berskala besar di lingkungan pemberitaan. Tujuan para "partisipan" ini untuk mempengaruhi publik termasuk jurnalis. Sederhananya, mereka menciptakan bentuk propaganda politik terselubung (Quandt, 2018).

Fenomena ini turut dialami 10 wartawan *news starups* di Surabaya. Adopsi penggunaan media sosial yang luas dalam praktik jurnalistik telah menimbulkan masalah dan tantangan serius selama Pandemi Covid-19. Media sosial membuat wartawan seringkali terburu-buru menerima informasi tanpa menerapkan konfirmasi silang atau penggalian mendalam. Alhasil, dalam upaya saling bersaing menjadi yang pertama melaporkan antar platform berita, akurasi dan kredibilitas informasi dapat terkompromi. Terlebih informasi yang memiliki popularitas tinggi di media sosial kerap menentukan apa yang menjadi berita utama di media massa. Hal inilah yang dirasakan para wartawan yang menjadi narasumber.

> *"Ketergantungan pada media sosial hampir 50% ke-atas…kita lebih mencari berita viral… Kalau di Jatimnow itu kerjaan kami (mencari berita viral) tapi perlu konfirmasi ulang." (Farizal Tito, Jatimnow.com, 2023).*

Pengakuan narasumber mencerminkan, bahwa media sosial bagi wartawan bukan lagi sekedar bagian dari konsumsi berita, melainkan juga produksi berita. Salah satunya, membantu wartawan menemukan isu, menemukan kutipan hingga menghubungi orang-orang yang bahkan tidak pernah mereka temui sebelumnya. Dulu, wartawan akan langsung turun lapangan jika mendapat tema liputan dari redaktur. Saat ini, wartawan lebih memilih menjelajah rimba media sosial.

Selain itu, viralitas juga menjadi standar pemilihan konten oleh media. Jurnalisme viral didefinisikan sebagai penyebaran informasi media secara cepat kepada khalayak luas melalui platform internet. Konten viral ibarat kebakaran hutan, ia menyebar secara tiba-tiba dengan kecepatan tinggi, dapat mempengaruhi institusi dan tidak mudah dibendung. Pada titik ini, praktik jurnalisme harus dapat bersaing untuk menjaga agar audiens tetap terinformasi dan terlibat dalam setiap konten beritanya (Denisova, 2022; Rosa, 2013). Pada akhirnya, viralitas menciptakan tuntutan yang lebih besar pada kecepatan dan persaingan industri *news starups* di Surabaya. M Shohibul

Anwar, misalnya, wartawan *Beritajatim.com* ini sering menjelajahi rimba media sosial untuk menemukan informasi viral. Dirinya mengakui, konten yang bersifat sensasional, emosional atau kontroversial sering menjadi standar pemilihan isu di media sosial.

> *"Yang viral dari media sosial, minimal jadi berbagai perbincangan di berbagai platform. Ya dibahas di Twitter, Facebook, Instagram, dan Tiktok. Itu yang jadi patokan kalau ambil di media sosial." (M Shohibul Anwar, Beritajatim.com, 2023).*

Namun, cerita krisis ini cenderung memicu respon emosional seperti kemarahan, kecemasan, kepanikan atau kekaguman. Artinya, pemicu respon emosional yang dipadukan dengan verifikasi informasi di lapangan merupakan komponen penting agar cerita dapat menjadi viral (Denisova, 2022). Perpaduan inilah yang dilakukan Pitasari, wartawan *Ngopi Bareng*. Berdasarkan pengalamannya, agar dapat menjaga keseimbangan antara aspek emosional dengan keakuratan informasi, Pitasari memilih untuk datang secara langsung ke lapangan atau menambahkan data tambahan berdasarkan informasi viral yang dia dapatkan di media sosial. Dalam situasi pandemi yang tidak memungkinkan liputan lapangan, praktik ini dapat menjadi solusi untuk memastikan cerita tetap konsisten dan berdasarkan fakta.

Sekalipun memudahkan proses kerja jurnalistik, informasi media sosial yang "siap saji" rupanya membawa kekhawatiran tersendiri di kalangan wartawan. Mengambil posisi sebagai verfikator, banjir informasi ditambah perdebatan soal pandemi, membuat wartawan bertambah sibuk mengkonfirmasi kebenaran atau akurasi di media sosial.

> *"…resah dengan media sosial. Kadang-kadang kita sibuk mikirin harus konfirmasi ke mana, nih beritanya harus gimana… tapi media harus banyak dibaca juga. Sedangkan di media sosial kan wes ga perlu konfirmasi neng ndi-ndi gitu kan. Waktu kita upload sudah viral (di media sosial), sudah kalah kita." (Rahmad Suryadi, Lenteratoday.com, 2023)."*

Bukan perkara mudah bagi wartawan mengkonfirmasi kabar atau peristiwa yang sudah viral di media sosial. Rahmad Surya, wartawan *Lenteratoday.com*, mengaku sering kecolongan ketika pandemi khususnya informasi terkait statistik seperti jumlah penyebaran hingga jumlah korban meninggal. Saat jumlah tertentu tersebar di media sosial, dirinya harus segera mengkonfirmasi kabar tersebut ke pihak otoritatif. Namun diakui Rahmad Surya, proses konfirmasi saat itu memakan waktu yang cukup lama. Dia mengaku minimal dapat memverifikasi kebenaran dalam tempo dua jam, lalu satu jam berikutnya berita konfirmasi baru dapat di-*upload*. Dari segi kecepatan, jelas kalah cepat dibanding media sosial. Ia tidak menampik jika *update* "sepotong-sepotong" menjadi bagian dari proses verifikasi media online, hanya saja menyampaikan informasi yang belum final kebenarannya di saat pandemi dikhawatirkan membawa kepanikan massal di masyarakat.

Kekhawatiran Rahmad Surya sejatinya sudah sejak lama dirasakan para jurnalis global. Alasannya, media sosial telah mengubah berita menjadi ladang ranjau rumor dan laporan palsu, yang

semakin memperkeruh kebenaran dalam situasi yang pada dasarnya tidak pasti (Mansurova, 2014). Kecolongan informasi yang dialami wartawan bisa disebabkan oleh informasi di media sosial yang bersifat *sharebility*. Hal ini sejalan dengan pendapat Duffy dan Ling bahwa praktik berbagi berita di media sosial telah menjadi perekat sosial (Duffy & Ling, 2020). Orang berbagi berita karena ingin terhubung secara sosial dan mendapat kepercayaan diri sebagai pemimpin opini (Herrero, Rey, & García, 2022; Picone, De Wolf, & Robijt, 2016). Pemahaman konseptuan ini menunjukan bahwa interaksi di media sosial adalah faktor penting bagi media massa karena dapat meningkatkan visibilitas dan reputasi media. Berkaca dari pengalaman Rahmad Suryadi, praktik ini membuat posisi wartawan menjadi sulit. Proses verifikasi yang memerlukan waktu lebih lama, sementara berita yang belum terverifikasi mungkin sudah beredar luas, praktis menempatkan wartawan dalam dilema antara mencari informasi yang valid disatu sisi dan kecepatan memberitakan informasi disisi lainnya. Kesulitan ini dapat membuat wartawan merasa tertekan karena dituntut menuliskan berita yang *sharebility* dengan mengorbankan keakuratan informasi.

Selain Rahmad Surya, beban verifikator juga dirasakan Johanes Totok Sumarno, redaktur *Kilasjatim.com*. Ada pertaruhan kepercayaan dan kredibilitas saat media meliput dan memberitakan Pandemi Covid-19. Menurutnya, jika institusi media gagal bertahan dengan idealisme di tengah guncangan viralitas, praktik jurnalistik akan "dilibas" oleh media sosial yang tidak menghadirkan informasi dengan konteks pemahaman yang utuh. Namun, praktik di lapangan menunjukkan pertahanan ini tidak mudah. Wartawan berada dalam posisi dilematis. Keterbatasan di lapangan saat Covid-19 membuat media sosial menjadi alat pantau segala aktivitas terkait pandemi.Media massa sejatinya merupakan bagian dari ekologi komunikasi, sehingga selama pandemi media dapat dipahami berperan sebagai sumber daya bagi orang lain dalam ekologi tersebut sekaligus menjadi penyeimbang informasi di tengah krisis. Dengan kata lain wartawan memiliki tanggung jawab pribadi untuk menghubungkan orang-orang dengan sumber daya yang mereka butuhkan untuk tetap sehat dan terinformasi, terutama saat awal pandemi masyarakat tidak merasa Covid-19 adalah ancaman (Perreault & Perreault, 2021). Pernyataan teoritis ini menegaskan peran krusial yang harus dimainkan wartawan terutama dalam situasi darurat atau krisis. Meski begitu, tanggung jawab pribadi ini dapat menimbulkan persoalan lain. Menurut pengakuan Machmud Suhermono, jurnalis *optika.id*, agar dapat menjangkau khalayak yang lebih luas saat pandemi, wartawan seringkali memiliki keinginan untuk menambah jumlah pembaca dengan mengunggah konten berita di media sosial pribadinya. Tetapi, yang sering dilupakan bahwa informasi yang diunggah di akun pribadi tidak diakui sebagai produk pers dan dapat menciptakan konsekuensi pribadi bagi wartawan jika konten berita tersebut bermasalah dan dilaporkan ke aparat kepolisian. Artinya, sebagai individu, wartawan harus berhati-hati dalam menggunakan media sosial pribadi agar tetap menjadi sumber informasi yang kredibel dan dipercaya oleh masyarakat.

Dalam situasi krisis, media massa memang memainkan peran penting dalam membawa masyarakat untuk menghadapi resiko (Waisbord, 2004). Saat pandemi, wartawan dapat memberikan wawasan informasi tentang bagaimana profesi jurnalistik membedakan dirinya dari sumber-sumber informasi alternatif seperti media sosial. Artinya, wartawan memiliki hak untuk menciptakan pengetahuan diskursif yang sah mengenai kejadian di dunia untuk orang lain (Carlson, 2017). Media alternatif seperti media sosial memang telah menjadi saluran signifikan untuk berita dan informasi di lingkungan media modern, dengan satu dari tiga orang di dunia terlibat dalam media sosial (Ortiz-Ospina & Roser, 2020). Terlebih saat pandemi, pengguna media sosial telah berperan dalam semua tahap penerjemahan pengetahuan, termasuk morbiditas dan mortalitas Covid-19, intervensi, penyebaran rumor dan hingga teori konspirasi (Kostarella & Kotsakis, 2022)specifically, from the time the virus made its appearance in the most significant way in Italy. Until then, news about the virus had been sporadically visible depending mainly on news reports coming from the international media and press agencies. The assessment of the COVID-19 pandemic as an "infodemic" by the World Health Organization (WHO. Hal ini membuat wartawan di lapangan harus menempatkan diri agar dapat menemukan cara untuk membedakan diri mereka dengan influencer atau jurnalis warga yang aktif menyebarkan informasi di media sosial. Perbedaan ini harus dimaknai sebagai verifikator dengan menyediakan berita akurat, terpercaya dan berbasis fakta.

Kekuatan media sosial ini membuat tuntutan wartawan sebagai verifikator semakin besar. Meski wartawan dituntut verifikasi kebenaran langsung di lapangan, rasa takut terhadap virus ditambah banyak wartawan yang tidak dilindungi asuransi, belum lagi perusahaan yang tidak menanggung sepenuhnya jika mereka terinfeksi Covid-19. Alhasil, logika media sosial turut menggeser praktik jurnalistik. Jika wartawan diharuskan melakukan konfirmasi terlebih dahulu sebelum menulis berita, saat pandemi justru kabar viral ditulis dahulu baru setelah itu dikonfirmasi kebenarannya. Redaksi tidak bisa memaksa wartawan, mengingat perusahaan yang tidak siap menanggung resiko jika nyawa wartawannya terancam. Praktis, kondisi ini membuat posisi dilematis ini makin kompleks. Tidak heran, media sosial menjadi senjata utama wartawan. Pasca pandemi tidak ada bedanya. Jelita Sondang Samosir, wartawan *Pilar.id*, misalnya, yang mendapati kasus viral di *Twitter* terkait ginjal akut. Fakta ini merefleksikan satu hal: media sosial yang diwaspadai sekaligus dibutuhkan dalam praktik jurnalisme.

Kembali ke kerangka berpikir momen kritis jurnalisme, posisi media sosial dalam proses produksi berita yang dijalankan jurnalis Surabaya di atas bisa dilihat sebagai fenomena yang bersifat akselerasi. Seperti diuraikan Quandt & Wahl-Jorgensen (2021a), sejak awal pandemi organisasi media memang harus merestrukturisasi proses kerja mereka dengan cepat, karena staf harus tinggal di rumah selama masa karantina wilayah atau pembatasan kerja. Konferensi video online menggantikan rapat tim, dan jurnalis menggunakan

platform kerja bisnis dalam jaringan yang tersebar alih-alih kerja sama di ruang redaksi. Semakin sulit bagi jurnalis untuk mengakses narasumber, karena kebebasan bergerak dan kemampuan untuk bertemu dibatasi di banyak negara. Pada titik inilah media sosial menjadi solusi yang cepat dan mudah bagi jurnalis dan organisasi media.

Di banyak negara, kemampuan wartawan meliput berita terganggu, dan pada saat yang sama mereka juga dipaksa untuk secara dramatis mengubah isi pemberitaan termasuk cara membingkai cerita (Valenzuala et al., 2021). Dalam beberapa kasus, dan hal ini juga terlihat dalam kasus jurnalis Surabaya, pandemi berfungsi sebagai *amplifier* (penguat atau akselerator) untuk proses yang sudah sudah dimulai sebelum pandemi. Yang dimaksud di sini adalah penggunaan media sosial dalam proses produksi berita yang sebetulnya sudah dilakukan jurnalis serta organisasi berita dalam beberapa tahun sebelum pandemi. Namun berbagai pembatasan wilayah dan fisik semasa pandemi membuat penggunaan media sosial ini (yang pada titik tertentu bisa dilihat sebagai cerminan relasi antara jurnalisme dan media sosial) semakin menguat, dan bahkan mengarah pada situasi ketergantungan. Salah satu implikasinya, bekerja dari rumah (work from home) tiba-tiba menjadi standar di banyak organisasi berita (Mayhew, 2020).

Di satu sisi penggunaan media sosial memang bisa menjadi pintu bagi jurnalis dan organisasi berita untuk lebih terkoneksi dengan audiens. Namun di sisi lain hal tersebut meningkatkan kekhawatiran terhadap apa yang disebut Quandt (2018) sebagai *"dark participation"* yang difasilitasi oleh munculnya *"dark platform"* seperti 8kun dan Gab, yang telah memainkan peran kunci dalam penyebaran teori konspirasi, hoaks, atau disinformasi tentang berbagai isu mulai dari asal-usul pandemi hingga keamanan vaksinasi. "Platform gelap" ini merupakan bagian dari ekosistem informasi paralel yang didominasi oleh aktor politik pinggiran dan sumber-sumber dengan kredibilitas rendah. Penyebaran informasi bohong di sana jauh lebih tinggi daripada di media jurnalistik tradisional, dan bahkan media yang memproklamirkan diri sebagai media berita alternatif di platform media sosial (Boberg et al., 2020). Dalam konteks riset ini, ketergantungan yang kian tinggi dari jurnalis Surabaya terhadap media sosial dikhawatirkan bisa mendorong mereka masuk ke dalam *"dark platform"* untuk memenuhi kebutuhan terhadap informasi dan respon audiens. Momen kritis ini semakin diperparah dengan tren berbagi berita di media sosial. Tren ini membuat media terlalu berfokus pada investasi konten di media sosial. Argumen ini didukung oleh pernyataan Harcup dan Petre bahwa berbagi berita di media sosial dapat membentuk disiplin kerja baru dengan menghasilkan lebih banyak berita yang diinginkan konsumen sekaligus mengorbankan etika jurnalistik dan beralih menjadi "*addictive algorithm*" (Harcup, 2023; Petre, 2021). Pada akhirnya, menciptakan masalah lain yang oleh Groot Kormelink dan Costera Meijer disebut sebagai "*guilty pleasure*" dimana audiens merasa senang membagikan konten berita viral meskipun menyadari bahwa konten tersebut belum diperiksa kebenarannya (Denisova, 2022; Groot Kormelink & Costera Meijer,

2017; Kim & Ihm, 2020)we examine how individuals share controversial news online by accounting for audience features. The results from surveys of 400 individuals suggest that they are more likely to share highly controversial news (a.

Berubahnya Rutinitas Pemberitaan dan Pengabaian Elemen Verifikasi

Kebijakan Pemberlakuan Pembatasan Kegiatan Masyarakat (PPKM) yang dikeluarkan pemerintah pusat telah membawa perubahan dalam rutinitas proses kerja jurnalistik atau proses pemberitaan. Di satu sisi, kendala di lapangan membuat kebiasaan dan sikap kerja wartawan berubah karena aktivitas fisik yang dibatasi. Di sisi lain, perubahan ini membuat wartawan maupun institusi media harus berkompromi untuk mengesampingkan praktik jurnalisme tradisional. Hal ini diakui Machmud Suhermono, jurnalis *optika.id*. Pemberlakuan PPKM karena angka penyebaran yang tinggi di tahun 2020 dan 2021 membuat para wartawan jarang turun ke lapangan. Salah satu sebabnya karena narasumber sendiri pun menolak untuk bertemu langsung. Alhasil, WhatsApp menjadi ruang wawancara virtual yang paling diandalkan.

> *"...teman-teman kemarin hampir seluruhnya ketika pandemi itu kan jarang turun ke lapangan karena narasumbernya juga tidak mau sehingga teman-teman media online dalam teknik menghubungi narasumber kebanyakan lewat WhatsApp atau lewat telepon." (Machmud Suhermono, optika.id, 2023).*

Berbagai lembaga sejatinya telah berupaya menjaga cara kerja wartawan seperti Unesco yang menerbitkan pedoman bagi wartawan meliput Covid-19. Di Indonesia ada AJI yang merilis protokol keamanan liputan dan pemberitaan Covid-19, salah satunya menekankan pengambilan dokumentasi korban perlu mendapatkan persetujuan dari pasien atau keluarga (AJI, 2020). Hal ini tentu saja tidak bisa dipastikan wartawan jika meminta bantuan orang ketiga yang bukan wartawan untuk mengambil dokumentasi.

Belum lagi, semua wartawan tak peduli dari desk liputan apapun, mendadak dialihfungsikan meliput isu kesehatan. Jefri Yulianto wartawan *Suarajatimpost.com* misalnya, sehari-hari dia banyak bertugas di desk hukum dan kriminal, mendadak harus memantau dampak Covid di wilayah Surabaya, karena saat itu pandemi menjadi isu yang paling dominan. Fenomena ini rupanya terjadi secara global. Sejak awal pandemi, para wartawan dituntut untuk meliput krisis kesehatan secara menyeluruh mulai dari berbagai sudut pandang: politik, ekonomi, sains, gaya hidup, olahraga, hukum hingga selebritas (Boberg et al., 2020; Garfin, Silver, & Holman, 2020). Kendati demikian, tidak sepenuhnya kesalahan ada pada wartawan. Jangankan menghadirkan laporan berita yang mendalam, wartawan *news starups* di Surabaya bahkan belum selesai dengan masalah kesehatan dan upah minimum. Belum lagi mereka dituntut harus mengejar target berita soal pandemi dengan sumber daya di ruang redaksi yang sangat terbatas. Walhasil, berita terkait pandemi cenderung tidak ditulis dengan konteks pemahaman yang utuh.

Cerita lain datang dari Jelita Sondang Samosir. Di tahun 2020 silam dirinya

masih memegang rubrik hukum dan kriminal di *Disway.id*. Saat itu Pengadilan Negeri Surabaya cukup ketat menerapkan protokol kesehatan salah satunya melarang wartawan *on the spot* meliput jalannya sidang. Alhasil, Jelita Sondang Samosir dan wartawan lainnya terpaksa mengandalkan *Zoom* untuk mengikuti perkembangan sidang suatu kasus.

> *"…Dari situ kerumitannya kalau di saat Covid mungkin yang tadi awalnya sidang itu banyak langsung di tempat, waktu kemarin pas Covid itu lebih banyak daring. Jadi, dari penjara itu kaya Zoom biasa gitu. Jadi, ngga seperti biasanya kan langsung datang ke tempat habis gitu disidang. Nah, kebanyakan kemarin yang pas Covid itu lewat Zoom." (Jelita Sondang Samosir, Pilar.id, 2023).*

Menariknya, cerita Jelita Sondang Samosir, banyak tersangka kasus pencurian hingga narkotika disidang langsung di dalam sel penjara dan disiarkan lewat pantauan *Zoom* layar monitor pengadilan yang dipantau wartawan. Meskipun wartawan berada di pengadilan, tetapi mereka tidak diperbolehkan mendekati langsung tersangka yang diadili. Sementara ruang-ruang sidang di khususkan untuk perkara besar yang melibatkan Pemerintah Kota atau kasus besar lainnya. Proses wawancara langsung juga mengalami kesulitan. Pasalnya, baik hakim atau pengacara memilih tidak menerima wawancara *door stop* untuk mencegah potensi penularan Covid-19. Hasilnya, para wartawan memilih menulis semata berdasarkan pengamatan sidang lewat *Zoom*. Adaptasi teknologi ini mencerminkan *Zoom* sebagai ruang virtual yang dikonstruksi secara sosial untuk terus menerus diproduksi dan direproduksi oleh para pengguna yang berbagi aktivitas profesional (García-Avilés, 2021). Dalam praktik jurnalistik, penggunaan *Zoom* memang dapat menjadi alternatif untuk wawancara jarak jauh yang lebih efisien dan mempermudah wartawan mengakses lokasi fisik yang sulit dijangkau. Namun, penggunaan platform ini harus disikapi dengan hati-hati karena ruang virtual dapat menyebabkan kesalahan interpretasi. Selain itu, kehadiran di lokasi fisik masih menjadi pilihan utama wartawan agar dapat memahami konteks secara utuh dan mendalam terkait suatu peristiwa.

Apa yang dialami Jelita, turut dirasakan hampir semua wartawan secara global saat awal menghadapi pandemi. Pekerja media di seluruh dunia menghadapi tantangan yang belum pernah terjadi sebelumnya saat awal masa pandemi. Tantangannya adalah bagaimana melaporkan krisis secara akurat dan aman sekaligus. Dalam waktu semalam, sejumlah perusahaan media global meluncurkan redaksi virtual menggunakan alat bantu seperti *Google Meet, Zoom, Skype, WhatsApp, Telegram* hingga berbagi dokumen melalui *Google Drive* atau *Dropbox*. Para jurnalis dituntut harus cepat beradaptasi meskipun taruhannya adalah penurunan kualitas berita (Arafat & Porlezza, 2023; Tenerman, Azhar, & Santoso, 2022). Taruhan ini karena beberapa aspek penting seperti observasi langsung dan interaksi fisik menjadi terbatas. Artinya, wartawan harus berusaha lebih ekstra untuk memahami cara terbaik mengumpulkan informasi jarak jauh dengan memenuhi standar etika dan profesionalisme.

Namun, di Surabaya, pandemi yang datang tiba-tiba membuat banyak ruang redaksi tidak siap menghadapi transisi digital ini. biaya internet yang tidak ditanggung sepenuhnya oleh perusahaan ditambah kurangnya keterampilan digital serta pembatasan geografis yang dilakukan pemerintah menimbulkan berbagai kendala di lapangan. Masalah ditambah dengan biaya internet yang mahal. Hal ini menjadi problem yang membuat wartawan cukup enggan menghabiskan waktu dan tenaga menjalankan fungsi pengawasan yang kritis terhadap pemberitaannya (Arafat & Porlezza, 2023). Semua ini dapat mempengaruhi fungsi pengawasan kritis wartawan terhadap pemberitaan yang ditulisnya. Konsekuensinya dapat menghambat kemampuan wartawan untuk menghasilkan berita mendalam dan komprehensif.

Kendala lain yang dihadapi wartawan adalah verifikasi informasi di lapangan. Pemeriksaan fakta sebagai salah satu metode verfikasi adalah elemen penting dalam jurnalisme (Kovach & Rosenstiel, 2021). Cek fakta sendiri merupakan proses kritis dalam jurnalisme untuk memastikan kebenaran informasi sebelum dipublikasikan. Pasalnya, wartawan dapat dihadapkan pada situasi yang penuh tekanan, dengan waktu dan akses terbatas ke sumber-sumber informasi. Penelitian ini menemukan, saat pandemi wartawan kerap menemui banyak informasi simpang siur. Situasi ini membuat wartawan segera menyadari bahwa mereka dihadapkan pada masalah verifikasi informasi yang mendesak.

Saat pandemi, virus bukanlah satu-satunya ancaman. Direktur Jenderal WHO Tedros Adhanom Ghebreyesus bahkan menyebut infodemik adalah ancaman serius yang mengintai disamping epidemi Covid-19. Infodemik adalah melimpahnya informasi dimana beberapa diantaranya akurat dan sebagian lainnya tidak akurat selama pandemi. Infodemik menyebar di antara manusia dengan cara yang mirip dengan epidemi, melalui sistem informasi digital dan tatap muka. Hal ini menyulitkan orang untuk menemukan sumber yang dapat dipercaya dan panduan yang dapat diandalkan ketika mereka membutuhkannya (Organization, 2020). Kesulitan ini juga dialami oleh Pitasari wartawan, *Ngopibareng.id*.

> *"…pandemi itu kan mempengaruhi sekali. Berita-berita saya, ya berita-berita semuanya itu berita dari omongan gitu loh,…ya, diceritani saja. Jadi, kita hanya by omongannya orang, entah berita itu salah, kita verifikasinya itu kurang dalam gitu loh…" (Pitasari, Ngopibareng.id, 2023).*

Pernyataan Pitasari mengindikasikan dominannya fakta psikologis yang menjadi sumber berita wartawan dalam menggarap reportasenya. Akibatnya, wartawan sering terjebak dalam lingkaran mis-informasi. Saat awal pandemi, Pitasari pun tidak luput dari kabar desas-desus. Sekalipun belum mendapat kejelasan informasi dari sumber otoritas yang berwenang, Pitasari tidak punya pilihan lain. Dia turut berlomba dengan waktu. Media online lain telah terpantau merilis berita serupa dengan mengutip pernyataan humas tersebut.

Apa yang dialami Pitasari, menguatkan pernyataan Kostarella dan Kotsakis bahwa peran sumber-sumber otoritatif dalam memberikan bingkai

dominan telah dipertanyakan untuk memberikan informasi yang akurat bagi awak media terkait pandemi (Kostarella & Kotsakis, 2022)specifically, from the time the virus made its appearance in the most significant way in Italy. Until then, news about the virus had been sporadically visible depending mainly on news reports coming from the international media and press agencies. The assessment of the COVID-19 pandemic as an "infodemic" by the World Health Organization (WHO. Padahal dalam situasi yang sangat kompleks, seperti pandemi virus Corona, informasi merupakan alat untuk memberikan panduan dan kepastian bagi masyarakat. Temuan studi ini menunjukkan wartawan media online di Surabaya kesulitan untuk memediasi informasi meskipun telah menghadirkan sumber ahli atau aktor institusional untuk memberikan kepastian informasi (Mellado et al., 2021; Wagner, Gurr, & Siemon, 2019).

Uraian data di atas mencerminkan bagaimana organisasi berita arus utama sangat bergantung pada narasumber resmi/formal, yang pada titik tertentu mengancam prinsip disiplin verifikasi sebagai bagian penting dari elemen jurnalisme. Dalam kerangka momen kritis jurnalisme, kecenderungan ini bisa dilihat bersifat titik balik *(turning point)* terhadap sesuatu yang sudah lama menjadi prinsip baku dalam praktik jurnalistik, khususnya elemen verifikasi jurnalistik yang oleh Kovach & Rosenstiel (2021) disebut sebagai salah satu 9 elemen jurnalisme. Data penelitian di atas menunjukkan jurnalis Surabaya telah mengembangkan praktik baru yang menegaskan kecenderungan pragmatism, yagn secara keseluruhan menimbulkan pertanyaan terkait bagaimana peran mereka dalam mempertahankan otoritas jurnalistik di tengah krisis.

KESIMPULAN

Temuan penelitian ini merefleksikan terjadinya pergulatan yang dialami jurnalis digital dalam menjalankan praktik jurnalistik profesionalnya pada masa pandemi. Khususnya jurnalis digital yang bekerja di media online lokal di Jawa Timur. Momen kritis jurnalisme yang ditimbulkan oleh pandemi semakin mengakselerasi penggunaan media sosial dalam praktik jurnalistik hingga pada taraf ketergantungan. Ketergantungan ini menjadi problem dalam jurnalisme mengingat informasi media sosial yang dijadikan sumber berita merupakan hasil produksi warga yang tidak memiliki kompetensi profesional dalam jurnalisme.

Selain itu, pandemi juga mengakibatkan terjadinya momen kritis jurnalisme yang bersifat *turning point* (titik balik) atau pengabaian terhadap aspek rutinitas di lapangan, atau proses reportase yang dilakukan jurnalis digital di lapangan terutama terkait disiplin verifikasi. Keterbatasan mobilitas akibat pembatasan fisik membuat jurnalis kehilangan akses secara fisik kepada narasumber dan lokasi peliputan, yang membuat mereka tergantung pada informasi praktisi humas (hubungan masyarakat) atau *public relation* tanpa mampu melakukan verifikasi. Hal ini menjadi penyebab pengabaian terhadap salah satu elemen terpenting dari jurnalisme, yaitu disiplin verifikasi.

Di sinilah kajian momen kritis jurnalisme ini menjadi penting, karena seperti diuraikan sebelumnya, momen

kritis jurnalisme bukan dilihat sebagai cara mendeskripsikan dan mengkategorikan krisis- tapi juga kesempatan merenungkan sejauh mana jurnalisme membutuhkan perubahan yang inovatif beradaptasi dengan realitas baru pasca pandemi. (*)

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Konvergensi Komunikasi dan Inovasi Sebagai Modal Sosial Penanganan Stunting

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Abstrak

Permasalahan stunting masih menjadi isu krisis global dengan berbagai upaya yang dilakukan oleh sektor pemerintahan. kurangnya literasi masyarakat membuat kasus stunting pada tahun 2022 di Lombok Timur mencapai 35,6%. Berbagai Regulasi yang dilakukan mulai dari Perbup sampai Perdes terkait stunting perlu dikomunikasikan lebih intens dan interaktif. Penelitian ini fokus terhadap pola komunikasi dan inovasi yang dilakukan dalam analisis struktural fungsional, dengan menggunakan metode kualitatif fenomenologi melalui wawancara mendalam, observasi dan dokumentasi. Hasil penelitian menunjukkan bahwa pola komunikasi yang dilakukan adalah paola rantai (chain) ataukomunikasi hierarki dan pola komunikasi Y melalui perantara staf atau pihak ketiga dengan model komunikasi Shannon & Weaver dalam proses penyampaian informasi. Inovasi program dilakukan seperti sawer telur oleh UPTD, membentuk PIKR dan Tribina (Bina Keluarga Balita, Lansia dan Remaja) oleh tim pendamping keluarga (TPK). Melalui analisis AGIL Talcott Parsons, keterlibatan semua pihak (integreated action) belum maksimal termasuk tokoh agama (Tuan Guru) dengan pengaruh yang cukup besar di masyarakat.

Kata Kunci: *Konvergensi Komunikasi, Pola Komunikasi, Inovasi, Stunting, Struktural Fungsional.*

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Convergence of Communication and Innovation as Social Capital for Handling Stunting

Abstrack

Despite several efforts made by the government sector, the issue of stunting remains a global crisis. In East Lombok, stunting cases will reach 35.6% in 2022 due to a lack of public literacy. It is necessary to communicate various stunting-related regulations, like the regent regulation (Perbup) and village regulation (Perdes), more aggressively and intensely. This study employs phenomenological qualitative approaches, including in-depth interviews, observation, and documentation, to examine communication innovations and trends in functional structural analysis. The findings demonstrated that the communication patterns used in the information delivery process were chain or hierarchical and Y communication patterns through intermediary personnel or third parties. Program innovations include the creation of PIKR and Tribina (Toddler Family Development, Elderly and Adolescents) by the family assistance team (TPK) and the egg sawer by UPTD. According to Talcott Parsons' AGIL analysis, the community's influential religious leaders (Tuan Guru), who have a significant amount of power, have not been fully involved in the process (integrated action).

Keywords: *Communication Convergence, Communication Patterns, Innovation, Stunting, Structural Functional.*

INTRODUCTION

The packaged snacks and other meals that are high in artificial sweeteners and unnutritional preservatives are a major contributor to the relatively unhealthy lifestyle that prevails in today's culture. Numerous children and adults have this condition, which has obvious effects that might impede growth, development, and health, such as undernutrition (stunting). Stunting is a problem that affects the entire world community (UNICEF, 2019). Many nations are making significant efforts to reduce the frequency of stunting using a variety of strategies. There is no exception to the efforts made by the West Nusa Tenggara Provincial Government through coordinated initiatives and oversight.

Since it affects societal welfare, the problem of stunting is one that should be seriously studied by every member of society, especially policymakers. The issue of stunting will have a significant influence on human health and growth, especially the brain, if not carefully addressed.

Indonesia, which is expected to experience a demographic bonus period in 2020–2035 and its peak in 2028–2030, would undoubtedly suffer from subpar cognitive levels and low productivity. Demographic bonus refers to the circumstance where the ratio of the total population of the productive population (aged 15 to 64 years) is larger than the number of the non-productive population (aged less than 15 years and 65 years and over) (Bender, 2022).

The national stunting prevention policy is carried out through a multi-sectoral approach that integrates all stakeholders from the central, regional, and village levels. The multi-sector strategy encompasses not only the health sector but also those of food security, drinking water and sanitation, parenting and early childhood education, social protection, and nutrition. To ensure that the goal is reached by all stunting reduction measures, the acceleration of stunting reduction is also carried out in a converging manner. It encompasses 23 Ministries/Institutions (among which is the Ministry of Social Affairs) at the central level and incorporates actions such as thematic labeling of stunting in the budgeting and planning systems of Ministries and Institutions. At the provincial, district, and kedsxczota levels via eight integration actions and the incorporation of activities into planning and budget papers. The usage of village funding and homes with under-five children (1,000 HPK) are the focus of village-level initiatives (Tampubolon, 2021)

In Indonesia, the prevalence of stunting has fluctuated year over year. According to the Basic Health Research (Riskesdas) findings from 2018, Indonesia has a 30.8% incidence of stunting. According to the data, there were less cases of stunting in 2018 than there were in 2013 (37.2%) (4). One of the provinces having a high prevalence of stunting is South Kalimantan Province. As of January 31, 2022, Banjar Regency ranks third out of 13 districts/cities in South Kalimantan in terms of the prevalence of stunting, with 48.2% (Hidayat et al., 2022; Widniah et al., 2022 ; Balitbang, 2022).

The mother is one of the main contributors to stunting. Mothers are crucial allies in the fight against nutrition issues, especially when it comes to family nutrition intake, from food preparation to ingredient selection to menu planning. Children born to mothers who are in good nutritional

condition will be well-fed. The family's ability to provide for the children's dietary demands both in terms of quantity and nutritional value has a significant impact on their nutritional status. Underweight and shortness are more common in families with relatively steady incomes than in families with unpredictable income. It is well recognized that an ideal nutrient intake fosters a toddler's physical, psychological, and motoric growth and development; in other words, an ideal nutrient intake now foreshadows an ideal future for growth and development (Sutio, 2017).

Posyandu officials' efforts to minimize stunting cases are insufficient; the bureaucracy, community, media, practitioners, and academics must all contribute ideas and strategies to this widespread issue in order to achieve transformative (*pentahelix*) breakthroughs in problem solving. Stunting needs to reduce its cases more quickly as a global social concern, especially from different parties. The communication that has to happen (the convergence of communication) is an intervention strategy and a team effort. The inference is that integrated communication can compel all facets of society to cooperate and carry out shared objectives.

Human needs and communication are inseparable. Communication can be an effort as well as a potential to overcome stunting. According to research by Sazali et al., (2022) the idea of enhancing local wisdom-based communication in combating stunting in Tanjung Tiram District is the first through an education-based communication culture. As an illustration, in an effort to raise maternal awareness about stunting, one strategy is to give pregnant women with Chronic Energy Deficiency (KEK) extra food and to give them blood supplement tablets. 90 items altogether, including extra meals for expectant mothers and mosquito netting to protect them from malaria.

Increasing family understanding of the importance of focusing on their children's nutrition can help prevent stunting. Using the Interpersonal Communication method to communicate with families is one of the possible efforts. The ability to communicate effectively has the capacity to alter how the community views healthy living. Due to the social structures that it incorporates, which have a significant connection to cases of stunting, communication convergence analysis can view this issue as a whole and on a global scale.

Stunting has many causes, risks, and dangers. It is crucial to educate the community about these issues through literacy and socializing. We are aware that raising a decent family necessitates extensive health knowledge. Stunting prevention initiatives can take various forms, one of which is socialization. According to the Indonesian Ministry of Health (2018), improving family health and nutrition can be accomplished through educating women and modifying their behavior (Fitri, 2022).

One of the key elements that must be taken into account is poor communication while informing the community. Even when the government engages in a variety of activities and initiatives, including acceleration efforts, it is unlikely that they will be successful as long as the community continues to hold the misconception that stunting is a common ailment that will go

away on its own, despite the fact that this is untrue.

To build wholesome families and communities, we must focus on a variety of issues. Collective expectations are challenging to meet if new and accelerating actions are not in place to support them. The significance of program integration with stakeholders, improving digital-based scale reports, and of course innovative activities that want to be carried out collaboratively to address the issue of stunting are some things that become regular tasks. The essential factor in overcoming the issue of stunting is the role and function of social structure, which includes encouraging a self-awareness attitude. If growth and development is problematic, how can the nation prepare a quality generation in the future. Thus, the issue of stunting in the communication approach in this research is considered important to do.

LITERATURE REVIEW

Research on the convergence of communication and innovation as social capital in handling stunting through a functional structural review can be seen and reviewed from a variety of different variables. Among the relevant previous studies is the research of Syamsuadi, et al. (2023) which raised "The Role of Cross Sectors in the Convergence of Accelerating Stunting Reduction in Rokan Hulu Regency" has found that in an effort to reduce stunting, the Rokan Hulu Regency government identified the distribution of stunting, actualized programs, nutritional interventions and even reviewed the performance of the implementation of stunting reduction programs in a structured and comprehensive manner. Syamsuadi, et al's research focused on the activities and obstacles faced by the government in overcoming stunting cases, while this study looked at the function of social structures in the convergence of stunting reduction communication.

Not much different, the next relevant research was conducted by Mastina and Mitra (2023) entitled "The Role of Cross-Sector Coordination in Convergence Action to Reduce Stunting" with the findings that there is a lack of optimal cross-sector and cross-program coordination mechanisms in stunting convergence. There are no regulations that strengthen villages in implementing convergence actions in each district both vertically and horizontally from the highest leadership to the village level through active communication and coordination between commitment-making officials and implementers in the field. The focus of the above research is on the standard rules in conducting bottom-up stunting convergence, while this research leads to the achievement of quality families through communication convergence involving many parties.

It is interesting to see previous research through innovation variables in overcoming stunting problems, such as research by Sastrawan, et.al. (2020) which discusses "Innovation Activities "Si mamah Riang" and Managerial Assistance: An Effort to Combat Stunting by Maximizing the Potential of Home Food". The findings show that 75% of the target activities understand the material and have basic skills in processing local menus and changing their children's diets. "Si Mamah Ramah" activity for family empowerment

in order to help accelerate the reduction of stunting, especially in Central Lombok. This activity has a positive and encouraging trend. The research above is oriented towards the "Si Mamah Ramah" program as an innovation to reduce stunting, while this study looks at the various innovations that have been carried out by the Sinar Mulia KB Village, Embung Kandong Village, Terara.

No one has particularly looked at the convergence of communication and innovation as social capital to lessen stunting, despite the fact that many other studies also address the issue of stunting. As a result, in order to show the gap, this study will gather a lot of information about the convergence of communication from the innovations made by the Sinar Mulia Family Planning Village in Embung Kandong Village, East Lombok, as well as the role and function of social structures in addressing the issue of stunting.

Strengthening the epirical basis of this research, it is necessary to affirm the concept and present a theoretical framework as the grand design of the research. The following keywords will be explained conceptually and the relevance of the theory to the research, such as pesantren, pesantren communication, pesantren tradition, and functional structural theory, which are explained below:

Convergence is frequently described as an interactive model that emphasizes change, interchange, comparison of behavioral patterns that characterize a society, and leads to communication across time with a focus on reciprocal interactions (Liliweri, 2001). Convergence can be constructive when communicators behave in a manner that is comparable to that of their communicants, but it can also be harmful when it is done with the intention of humiliating, taunt, or humiliate (Richard & Turner, 2008) Convergence review, communication is attractive, predictable, and easy to understand. Message organization in positive convergence is done with conventional design logic. In conventional design logic, messages are organized according to norms and can explain in detail. Messages that are in accordance with the norms describe attractive messages, namely by respecting questions by answering with words that do not hurt and adjust to the interlocutor. Then, conventional design logic is also shown by messages that can explain in detail, which illustrates predictable messages with messages that have been answered repeatedly, and messages that are easy to understand with messages that provide explanations accompanied by detailed images and descriptions (Virdaus, 2021).

The definition of convergence communication means that various information can produce and determine relationships between two or more individuals, so communication behavior must be studied on the basis of the view of 'who relates to whom' (Suprapto, 2009). Communication convergence in this research sees more mutual interactions of social structures in making changes and contributing the best for mutual progress. Communication convergence looks more at the process and role of social structures in carrying out a reciprocal relationship to reduce stunting.

Innovation is an idea, practice or object that is considered new by a person or

group of people. This definition is as stated by Mohan J. Dutta who said innovation as "*… is an idea, practice or object that is new to the adopter group*" (Dutta, 2011). The success of an innovation will be determined by the success in diffusing it. Diffusion is the process of disseminating innovations in the targeted community. More specifically, Greenhalgh defines it as "*…the process by which an innovation is communicated throught certain channels over time among the members of social system"* (Greenhalgh, 2005) ; (Rogers, 1983).

Goswami & Mathew (2005) argue that innovation is something that must be owned and built by the organization. Through the innovation process, value-added goods and services can be created so as to create various benefits.

Suryana (2003) also argues that innovation is the ability to use creativity to solve problems and improve and enrich life opportunities. Organizational innovation can be explained broadly and can change in many ways. Innovation provides a new way out that can add value to consumers. From this description, an understanding can be drawn that innovation is a way or process that reverses ideas and practices, these ideas and practices are considered new and can provide added value to users, so that organizations or companies have different values.

However, adopting an innovation and then diffusing it so that it is adopted by the targeted individuals or communities is not an easy process. Although the innovation is technical in nature, the success of its implementation will depend on the communication process carried out (Setianto, 2016).

The main goal of the innovation process is to provide and deliver better customer value. You can observe innovation through structuralist and process methods. Structural approaches treat innovation as an entity with fixed parameters such as management practices and technology, while process methods treat innovation as a complex process, involving different social groups within an organization (Fathurrohman, 2017).

Coleman (1988) sees social capital as everything that is directed or created to facilitate the actions of individuals in their social structure. Meanwhile, Putnam (2000) says that while physical capital refers to physical objects and human capital refers to individual property, social capital refers to relationships between individuals, social networks and the norms of reciprocity and trust that arise from them. Both Coleman and Putnam recognize that social capital can increase or decrease over time (Field, 2010). Like Coleman and Putnam, Fukuyama (2002) explains that every group has social capital potential - the extent to which it is utilized with respect to the radius of trust.

The term social capital actually refers to the capacity of individuals to acquire material or symbolic goods of value based on the virtues of social relationships and membership in social groups or the capacity of a plurality of people to enjoy the benefits of collective action based on the virtues of social participation, trust in institutions or commitment to set ways of doing things (Ritzer, 2005).

Haridison (2013) concluded that some experts' views on the conception of social capital are: (1) a set of actual and potential resources; (2) its entities consist of several

aspects of the social structure, and these entities facilitate the actions of individuals in the structure; (3) horizontal associations; (4) the ability of actors to guarantee benefits; (5) information; (6) norms; (7) values; (8) reciprocity; (9) cooperation; (10) networks.

Basically, social capital has three important elements: value norms, networks and trust. The first element is social norms. In general, norms are concrete values. Created to be a guide for each individual to behave in accordance with the rules that apply in society (Fathy, 2019)

The Indonesian Ministry of Health defines stunting as a type of growth and development failure that results in linear growth abnormalities in toddlers due to the accumulation of long-lasting dietary deficiencies that begin during pregnancy and continue through 24 months of age. Early-life malnutrition will impede a child's physical growth and development, increase morbidity, impede their mental development, and potentially result in death. Stunted toddlers run the risk of losing intellectual capacity, being less productive, and maybe contracting degenerative disorders in the future (Sahroji, Hidayat, & Nababan, 2022).

Stunting is a condition of growth failure in children (body and brain growth) due to malnutrition for a long time which results in children being shorter than normal children their age and having delays in thinking. This prolonged malnutrition occurs from the fetus in the womb until the beginning of the child's life (First 1000 Days of Birth). The main causes are low access to nutritious food, low intake of vitamins and minerals, and poor diversity of food and animal protein sources (Sazali, Mailin, & Harahap, 2022).

Risk factors for stunting include economic factors and poverty (Kustanto, 2021) poor environmental factors (Vilcins, Sly, & Jagals, 2018), availability of clean water (Yenita, Thamrin, Amin, & Agrina), maternal conditions during pregnancy such as anemia and chronic energy deficiency (Khairunnisa, Mitra, Purba, Alamsyah, & Abidin, 2022) and recurrent infectious diseases experienced by toddlers (Purnamasari, Sartika, & Sudarti, 2022). De Onis, et.al. (2019) that toddlers are declared stunted if their height is shorter for their age or less than -2 standard deviations against the median child growth according to the World Health Organization (WHO). Stunting is caused by multidimensional factors, such as not meeting nutritional needs and being exposed to repeated infectious diseases for a long time (chronic) (Mitra, 2015).

The fundamental idea introduced by Talcott Parsons is functional structural theory. This idea tends to see a community or society as a system that is unified in its functions and forms a balance. This theory stems from assumptions that give society a position equivalent to biological organisms. This theory was influenced by the views of Herbert Spencer and August Comte who argued that there is an interdependence of the various organs of our body with one another.

Talcott Parsons further developed his thinking as that society should be seen as a system of interdependent parts. So the relationship of influence between parts is reciprocal. Even if social integration can never be achieved perfectly, social systems basically always tend towards dynamic equilibrium. Although there

are tensions, dysfunctions and abuses, the social system is still on the way to integration. Social system change occurs gradually through adaptation and does not occur in a revolutionary manner. The most important factor that has the integration of a social system is the agreement within the members of the society (Henderson, 2014).

Parsons also developed the concept of functional imperatives to make the system survive. These imperatives are usually referred to as AGIL, namely Adaptation, Goal attainment, Integration and Latency. Adaptation is the ability of society to interact with the environment. Goal attainment imperative is the ability to determine and set future goals and make decisions in accordance with these goals. Integration is the harmony of all members of the social system after reaching mutual agreement on community values or norms. Latency is the maintenance of the model, in this case certain social values such as culture and language (Turama, 2018).

Figure 1: Theoretical Freamework

Parsons' theory has an important position in this research, namely as a theoretical framework in analyzing and adjusting field data according to the assumptions of this theory. The analysis provided through Parsons' way of thinking follows the problems in this research, namely seeing the convergence of communication carried out in a functional structural manner. This theory can also analyze innovations carried out collectively in accelerating the reduction of stunting cases in Embong Kandong. This ends in analyzing communication and invasion as social capital that must be considered by all elements of society through AGIL analysis in Talcott Parsons' functional structural theory. More clearly, here's how the theory works.

RESEARCH METHOD

This research, which is located in the Sinar Mulia KB Village, Embung Kandong Village, Terara District, East Lombok Regency, uses a qualitative research approach. While the paradigm is interpretive constructiv because this research intends to view reality as a social construct. The choice of paradigm is also based on the assumption that the researcher's knowledge and understanding of the reality being studied is a product of the researcher's interpretation with the subject and system under study.

Qualitative research is an investigative process to understand social problems based on creating a complete holistic picture formed with words, reporting informants' views in detail, and arranged in a natural setting (Silalahi, 2009). Therefore, in this study researchers reconstructed the reality to be studied into new knowledge.

Especially those focused on the function of social structure as a collective effort to overcome the problem of stunting.

The type of research used is naturalistic phenomenology that will provide factual data according to the actual situation. Thus, indepth-interviews will be widely used against primary sources in this research. In addition, researchers will also use direct participation observation as a way to understand the phenomenon under study. Thus, this type has the aim of describing symptoms, the state of certain groups, individual characteristics, and to determine the frequency of a certain relationship between a symptom and other symptoms in society.

This research requires descriptive qualitative data with primary and secondary data sources. The descriptive nature is related to the purpose of this research, which is to describe precisely the characteristics of individuals, a situation, symptoms or certain groups, or to determine the frequency of a certain relationship between a symptom and other symptoms in society (Moleong, 2010). Given that the problem of stunting cannot be solved by individuals alone, but requires stakeholders in activities that are collegial in nature in a functional structural review.

The data collection method was conducted through semi-structured interviews, namely interviews that are loosely related but sometimes use interview drafts, so that the expected results are in accordance with the plan. The informants in this interview method are the Head of DP3AKB, Head of UPTD P3AKB Kec. Terara, Embung Kandong Village Head, Selaparang Television Journalist, Tuan Guru, Family Assistance Team (TPK).

This research was also conducted through the observation method by observing events, occurrences, poses, and the like accompanied by a list that needs to be observed (Basuki, 2006). The aspects that were observed were the communication process and the interconnection of relationships that took place between parties and innovative activities carried out in the community. As well as documentation data obtained from related documents, from village data and the Sinar Mulia KB village including books and research journals to complement and strengthen the primary data of the study.

The analysis technique used is a qualitative technique, which is an effort made by working with data, organizing data, sorting into manageable units, synthesizing, looking for and finding patterns, finding what is important and what is learned and deciding what can be told to others. The data analysis process is carried out at the same time as the data collection stage.

In this case the analysis has been done first. In qualitative research, data analysis is carried out inductively, namely an analysis based on the data obtained, then certain relationship patterns are developed or become hypotheses, to build theories.

For the checking the validity of data, four indicators were developed, namely: credibility, transferability, dependability, and certainty. Data credibility testing with data validity testing in qualitative research is carried out by means of extended observation, increased persistence in research, tringulation, discussions with peers, negative case analysis, and referential adequacy (Sugiyono, 2010).

RESULT AND DISCUSSION

Stunting is a serious problem because it causes children to be vulnerable to disease and experience delays in physical and cognitive growth which certainly affects the productivity and intelligence of children in the future. Stunting will affect reproductive development, dental growth or dental caries (Islami & Khouroh, 2021). The involvement of all elements from the cultural community to the structural level is expected to take a role in resolving the prevalence of stunting as a common task as part of this structuration.

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The main factors that make this case still persist are differences in perception and lack of literacy to the community. The actualization of communication in overcoming the problem of stunting is in fact not as easy as it is understood and always experiences high noises.

Communication Patterns (Pentahelix)

Awareness of creating good relationships is a common need as social beings, including communication needs. Relationship polarization can be caused by the quality of relationships that occur between communication members, including in terms of accelerating the handling of stunting cases in Embung Kandong Village, East Lombok.

One of the communication patterns of the five patterns described by Devito (2011) is the chain pattern and the Y pattern. First, the chain communication pattern is carried out in the form of giving instructions and coordinating to build togetherness or relationships (*Building Rapport*). This communication pattern is a process of interaction carried out by a member of communication in delivering messages to other members, other members convey to other members again and so on.

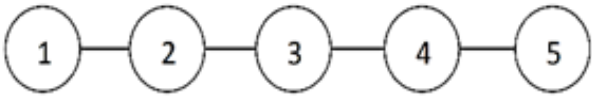

Figure 2: Chain Communication Pattern

This pattern is a cycle of communication that involves the other party, then the other party communicates with the other party and so on. The involvement of many parties is a type of interpersonal communication that comes from the source of information to the communicant who is personal.

The study's chain design, also known as a hierarchical communication pattern, strictly follows the command-and-control concept of direct line communication. This demonstrates that leaders have a very high level of trust in their followers when it comes to information distribution, yet each member can only receive and give information to a maximum of two persons, namely those above and below. usually true if a job is long-term. The findings of field research indicate that this pattern is

implemented from the government to the community.

"We always socialize in all OPDs (regional apparatus organizations), but now the problem is at the lower level (village level), such as village regulations on child marriage.". (Ahmat, 2023).

The series of communication carried out will lead to one point and then that point will continue the information to the next point. As the results of the interview above show that the communication of the Office of Women's Empowerment, Child Protection and Family Planning (DP3AKB) is addressed to the regional apparatus organization (OPD) then the regional apparatus continues the communication in a chain downward.

Included in DP3AKB's communication destination points is the sub-district, called the UPTD P3AKB Regional Technical Implementation Unit. This unit forwards communication to the Family Planning Field Officer (PLKB), the village and the Family Assistance Team (TPK). At the end point, this team then communicates with communities affected by stunting.

> *"We communicate regularly with the Family Assistance Team (TPK) and even have reports. If there is a problem, we urge you to immediately communicate or report what is an obstacle in the field". Communication is still ongoing, whatever form it takes, it is still coordinated with district officials." (Sunarno, 2023).*

This communication pattern tends to be vertical, which is a communication process designed to achieve certain goals with a systematic method from top to bottom (*up-down*) or bottom up (*bottom-up*) as carried out by the communication structure in handling stunting cases above. So the chain communication pattern is also called vertical communication.

Vertical communication is an interpersonal communication practice that emphasizes several aspects of instruction and coordination. Top-down vertical communication can be seen from the practice of delivering instructions, providing information, evaluating, rewarding and reprimanding. Meanwhile, bottom-up communication aims to report achievements, suggestions and requests for help (Kurniawan, 2021).

The chain communication pattern has strengths, there are also weaknesses such as the lack of transparency of comunication, information is conveyed more slowly because it follows a systematic hierarchy or regulation, and this pattern is more monotonous in the implementation of instructions and coordination.

Second, the Y communication pattern strengthens delegates in continuing communication. Delegation trusted by the source of information can take the form of delegation of authority or trust to some of the other group members.

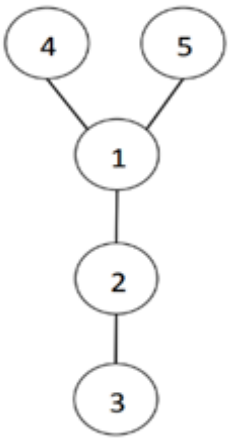

Figure 3: Y Communication Pattern

This communication pattern is carried out when there are government activities in the field such as the Healthy Kitchen to Overcome Stunting (Dashat) through delegation of members of the DP3AKB staff or team to supervise and ensure the smooth running of activities. Although the information comes from the head of DP3AKB, the process of disseminating it to other members is not always through him, but can be from a third party. In understanding this Y pattern, the communication component is inseparable from the team elements in the field such as TPK, Genre Ambassadors, TPPS and the involvement of religious leaders.

> *"We have prepared 3,063 people as Family Assistance Teams (TPK) spread across 92 KB villages and are professionals, who handle pregnant women there are midwives, handle post-natal and family planning cadres and handle underage marriage there are PKK leaders. Second, there are two genre ambassadors in the village, totaling 508 people. Every village we have a Stunting Handling Acceleration Team (TPPS). Involving Tuan Guru for stunting verses". (Ahmat, 2023)*

This includes involving other sectors such as Islamic boarding schools, mosques and related agencies that have access to cultural communities. This is to bring information needs closer to the target of communication.

In addition to direct communication in the chain and Y patterns above, indirect communication is also part of the process of delivering information related to stunting, namely the Shannon-Weaver communication model which emphasizes the use of communication technology as a medium for delivering information through transmission models such as signals and noise.

Shannon's original communication model limits the interest to signalling systems that include transmitter, receiver, channel, and noise. The transmitter prepares the signal for efficient transmission. The channel is the media through which the signal travels from the transmitter to the receiver. The receiver reprocesses the signal and converts the signal to its original form (Abel & Trevors, 2005) ; (Al-Fedaghi , 2012).

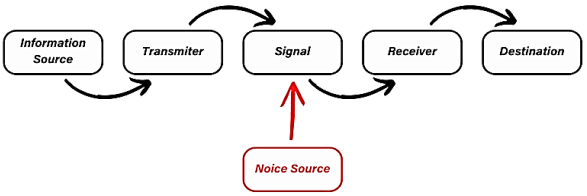

Figure 4: Shannon & Weaver Model (Reddy, 2017)

Shannon & Weaver's communication model can be applied in interpersonal communication, public communication and mass communication. They did not discuss feedback in their theory. Thus, this theoretical model is very simple. Disturbances (noise) that occur can cause errors in interpreting the message conveyed (miscommunication).

> *"The stunting data comes from the posyandu and there are about 15 children at risk, but not all of them get help because of funding. The sub-district only gave eggs to 3 children, we don't know where the data came from and who the children are. We were given cards (quota) that could not be used because the network was not good"(Susanti, 2023).*

The noise contained in the substance of the interview above is twofold, namely noise that occurs between communicators to communicants due to unclear communication and has an impact on miscommunication, and noise that occurs in signal interference that does not support the area.

On the other hand, this research looks at the above model macro, namely the use of media with all the obstacles (noise) that interfere with the transmission of messages to the destination. This communication model is done in one way, utilizing the media needs to be the point in this case, either electronic such as telephone or television or digital. Meanwhile, the noise is emphasized by the head of DP3AKB in the interview results.

> *"I have made a Memorandum of Understanding (MoU) with the East Lombok Regency Journalist Forum which has almost 42 media, every activity is always published, in collaboration with Selaparang Television every quarter I always talk about stunting."* (Ahmat, 2023).

The government does not dismiss the power of the media in conveying information related to the issue of stunting. However, the government should innovate information so that the messages conveyed are more effective. Not only news or talk shows, but information that is influential such as documentaries or public service announcements. Detailed by the media in the form of interviews.

> *"If the stunting agenda is sudden, they immediately call and sometimes send a letter. They have a program in collaboration with the media. The existence of packaging innovations sometimes OPD is not ready, such as making public service advertisements whose budget does not match the budget from the government." (Firdaus, 2023).*

Through this indirect communication, there needs to be a relevant budget mechanism, although not most people currently enjoy television broadcasts, the majority have switched to digital broadcasts even for cultural communities classified as rural society. However, for some people who still enjoy television broadcasts, it is a recommendation to innovate socialization through public advertisements and persuasive broadcasts.

Innovation as Social Capital to Overcome Stunting

Efforts to overcome stunting through certain skills are the ability to design projections that have a significant impact on the communities affected by stunting cases in the form of innovation.

Various innovations have been carried out as an approach in overcoming stunting by UPTD and the Family Assistance Team (TPK). The skills of this assistance team are social capital in overcoming stunting problems.

"Regarding the formation of activity groups, it is complete, there is a Youth Information and Communication Center (PIKR). There is Tribina that Toddler Family Development (BKB), Elderly Family Development (BKL), Youth Family Development (BKR). We form each hamlet, for example in Kandong Hamlet we form BKR, in Gerantung Hamlet we form

PIKR, and form BKL in Tinggi Hamlet" (Susanti, 2023).

In the Tribina above, the actualization and mapping of locations for coaching activities are carried out according to strategic positions according to the people who need the benefits of the activities. Coaching is not done directly to the people affected, but rather fostering one family to create a positive climate, supporting the program to overcome stunting. Different at the companion level, at the sub-district level (UPTD) has its own program, namely Sate Kambing, which is an egg sawer for families at risk of stunting.

> *"Distrubution eggs are given to those in the data, if the healthy kitchen (Dashat) has funds from DP3AKB to fulfill healthy food. Providing education related to nutritional completeness for pregnant women, two-year-old babies (baduta)" (Sunarno, 2023).*

Communication needs make us choose an approach to effectiveness, as well as information in various ways. Thus, all forms of efforts to reduce stunting cases in Embung Kandong Village can be achieved.

> *"The sub-district has a Sate Kambing program (distribution eggs) once a month, given to those affected. The eggs are given to the mother of the head of the region (head of hamlet) and must be given to the person concerned, and succeeded in increasing the weight of his height." (Susanti, 2023).*

Innovation is not only in the form of programs or activities such as genre ambassadors by DP3AKB who aggressively provide socialization to the community, but can design villages to become smart villages (Pratama, 2023) as well as preparations from various materials that are full of fiber and nutrition including vegetable protein and animal protein including protein-rich salted egg crackers (Hutahaen, Sari, & Ningrum, 2023). Such processed packaging skills and programs are urgently needed. The various approaches taken by these innovators contribute to social change related to stunting.

No matter how great the innovations carried out by the Family Assistance Team, UPTD and so on, if there is no collective awareness attitude, it will be difficult to overcome the problem of stunting. This awareness is not only owned by the hierarchical structure, the affected community must also instill it.

> *"In the healthy kitchen activity (Dashat) there are people who are affected who feel embarrassed to attend, he is the son of a teacher and is caused by the community's assumption that stunting is a disgrace." (Susanti, 2023).*

We should also need to innovate communication, information design and need the right formulation so that affected communities such as pregnant women with Chronic Energy Deficiency (KEK), two-year-old babies (baduta), five-year-old babies (toddlers) and prospective brides, to get assistance and information evenly.

Parsons' AGIL analysis

Stunting cases in Embong Kandong Village are primarily a result of the community's poor comprehension of the risks associated with it, a lack of socialization that includes the participation

of community leaders (village and hamlet leaders) and religious leaders through lectures that address stunting, and the requirement for intensive literacy. These individuals also lack understanding of stunting, according to observations and interviews, and they have never particularly discussed the risks of stunting in social forums (lectures).

The conceptual framework of this research, namely functional structural theory and figures from this school like Talcott Parsons, must be used to conduct in-depth analysis in order to maintain and preserve all programs, innovations, and communications that have been carried out by all parties.

Parsons claims that all acts must be goal-oriented and that when pursuing our own objectives, we must also take into account the aspirations of others. His grand theory begins with an explanation of individual behavior. According to Parsons' AGIL pattern (Adaptation, Goal Attainment, Integration, Latency), all social systems must operate in accordance with their respective functions for the social system to fulfill its intended function (Tazkiyah, 2022).

First, the analysis of adaptation in this case study is more about the adjustment of the system to the environment and society. For example, a culture must have an adaptive mechanism to the biological and geographical environment.

The traditions of communication, egg *sawer* and literacy should be adapted to the ability of the cultural community (rural society) to understand communication delivered in a hierarchical manner. This adjustment can strengthen long-established relationships and traditions. The indicator of the communication tradition carried out is the friendship that is still strongly held by the rural society. This will affect social awareness if done wisely.

The egg *sawer* tradition as a government effort to fulfill the community's protein intake must be targeted and fair. If 15 people are affected, then the egg *sawer* given is in accordance with this number, not 3 people or some. The literacy tradition is also carried out to fulfill the community's information intake by adjusting to the level of understanding and language that is easy to understand.

Culture is the basis for the patterns and patterns of action of a person in his life. Culture is considered a legacy of symbolic behavior that is learned in shaping humans. Adaptive culture is a system of socially transmitted patterns of behavior that serve to connect human communities with their ecological environment. This community way of life includes technology and modes of economic organization, settlement patterns, modes of social grouping and political organization (Teguh et al., 2023).

Second, the analysis of Goal Attainment looks at the purpose of social empowerment by involving many sectors. The goals to be achieved must go through a sufficient discussion stage because the stunting problem is a global problem that is not only faced by Indonesians.

Achievements must be reported and evaluated as performance indicators. The reporting system using ELSIMIL by the family assistance team (TPK) consisting of village midwives, PKK leaders, and cadres is part of a system that can show the results of goal attainment.

In terms of goal attainment, the purpose of the Elsimil application is to conduct early detection of the health of prospective brides to mitigate the risk of giving birth to stunted babies through filling out questionnaires related to several variables. The questionnaire is filled in after the bride-to-be has undergone an examination at a health facility. The results of the questionnaire will be a guide for accompanying officers to provide assistance to prospective brides and grooms. In addition to education, multivitamins or supplements are also given according to the needs of the bride and groom. The result is an Elsimil certificate as a valid administrative file for marriage registration at the KUA or Office of Religious Affairs (Sumantri, Rahmat, & Dermawan, 2023).

Third, integration analysis which has multifunctions of the communication components in the hierarchy. this function is very instrumental in managing the relationship of the other three functions in the AGIL scheme. Weak public knowledge regarding the dangers of stunting due to community assumptions, lack of literacy and socialization requires integrated action from all parties to create patterns and actualize programs to overcome stunting.

The roles of DP3AKB, regional apparatus organizations, UPTD, village governments to the family assistance team closest to the community must work together in an integrated work pattern. Because, if there is a dysfunctional role in the hierarchy, it will be difficult to achieve the agreed goals.

Through the Ministry of Home Affairs, by the end of 2020 monitor the implementation of the convergence of integrated stunting reduction interventions. In priority districts, the implementation of stunting prevention integration was evaluated and assessed using eight convergence actions: (1) situation analysis; (2) activity plan; (3) stunting consultation; (4) Regent and Mayor regulations on village roles; (5) KPM coaching; (6) data management system; (7) stunting measurement and publication; (8) annual performance review. To prevent integrated stunting in the regions, the regions can make certain program breakthroughs, get support from the central government, and even make management breakthroughs to better manage inter-sectoral programs (Sabarisman & Sulubere, 2023).

Fourth, more analysis of pattern maintenance. The function of a system to complement, maintain and improve at the individual level as well as cultural patterns.

Various programs to overcome stunting in Embung Kandong Village are still being carried out. Healthy kitchens can motivate people to consume and make healthy meals from vegetables, meat and seafood, both during events and at home.

The existence of healthy kitchen (*Dashat*) activities has many benefits, in addition to increasing nutrition, it can become a forum for community gathering. This is in accordance with Parsons' opinion that when society changes, it will generally grow with a better ability to overcome the problems of its life (Tazkiyah, 2022).

AGIL analysis of the handling of stunting cases in Embung Kandong Village that to achieve success in reducing stunting rates, it is necessary to adjust to the level of understanding of the cultural community on indicators that have been determined

by integrated action. If this continues to be addressed through constructive evaluation, then the common hope can be realized, namely creating quality human resources in Embong Kandong, East Lombok.

Convergence efforts are incomplete if they do not involve the role of intellectual groups, traditional leaders and communities. The knowledge and insights of intellectual groups will help the stunting education and literacy process for the community. Meanwhile, traditional leaders are able to organize the collective awareness of the community to avoid the risk of stunting. Even community groups are the targets affected by stunting and are the most important part in maintaining the pattern of overcoming stunting (Lamawuran, Tokan, & Ratumakin, 2023).

CONCLUSION

The issue of stunting is a global issue and a crisis condition that must be addressed by all parties, including through effective communication. The chain communication pattern as a hierarchical communication and the Y pattern as a form of communication approach to overcome the stunting problem, but it must be considered properly related to noise in the Shannon & Weaver communication model which must be minimized for effective communication. The formation of Tribina, PIKR and sawer eggs became a breakthrough of the family assistance team and UPTD as innovation and social capital. The involvement of all parties (integrated action) in the process of communication, socialization and literacy is needed. Thus, the planned achievements to reduce the stunting rate or zero for stunting cases can be realized.

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Model Of Adolescent Ethics In Mobile Diffusion On The Use Of Cellphones And Social Media In Semarang City

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Abstract

The Central Statistics Agency (BPS) notes that in 2022 as many as 67.88% of Indonesia's population aged over 5th years have a mobile phone. Meanwhile, in the same year, it was recorded that 65.15% of the people of Central Java Province owned cell phones. Some factors play an essential role in shaping adolescents' ethical views regarding mobile phones and social media use. This study aimed to analyze the factors that influence ethics by using mobile phones and social media in adolescents aged 13-15 years in Semarang. This study uses a quantitative method with Partial Least Squares (PLS) analysis. The theory used in this study is the theory of Uses and Gratification, Diffusion Innovation of Technology, and Ethical Systems. Primary data was obtained by distributing questionnaires to 100 respondents. The sampling technique used with the method of accidental sampling. The study results show a relationship between adolescents' mobile phone use and social media use by adolescents with the social interaction they receive. Active involvement in online interactions can have an impact on adolescent ethics, this is reflected in aspects of self-satisfaction. Besides that, emotional satisfaction factors such as feelings of pleasure and satisfaction in online interactions affect the formation of adolescent ethics. This study also reveals that the ethical model of adolescents is influenced by two main dimensions, namely fairness and utilitarian ethics. The implications of these findings can be used for the development of better educational approaches in teaching youth about ethics and responsibility in using technology and interacting in a digital environment.

Keywords: *Ethics, Mobile diffusion, Social Media, Uses and Gratification, Youth*

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INTRODUCTION

In 2021, the Indonesian people were shocked by the results of the Digital Civility Index (DCI) survey conducted by the Microsoft research team which measured the level of civility of internet users throughout 2020. The survey results state that Indonesia is the country with the lowest level of civility in Southeast Asia, this indicates that Indonesia is 29th out of 32 countries that have been surveyed (CNN Indonesia, 2021). Furthermore, the survey results were followed by 16,000 respondents in 32 countries with a scoring system ranging from a scale of zero to 100, so the higher the score, the lower the online politeness in a country. Indonesia's online politeness score increased by eight points, from 67 in 2019 to 76 in 2020. The survey report also stated that Singapore is the fourth-best country globally and the first in Southeast Asia for politeness. Meanwhile, Vietnam ranked 24th, Thailand ranked 19th, and the Philippines ranked 13th.

In 2021, Microsoft again conducted the Digital Civility Index (DCI) Research 2021 with the result that people are becoming increasingly disrespectful during the COVID-19 pandemic in cyberspace. Microsoft surveyed 22 countries with an age range of teenagers aged 13 - 17 years and adults aged 18 - 74. After the COVID-19 pandemic, the perception of online civility among teenagers and adults worsened one year after the pandemic, including respondents from Poland, the Philippines, Italy, Germany, and Hungary (CNN Indonesia, 2021b). The Digital Civility Index (DCI) research looks at 21 online risks in four categories: reputational, behavioral, sexual, and personal/intrusive. Furthermore, based on the results of Microsoft's Global Online Safety Survey, there is a wide range of users around the world who experience online risks including misinformation and disinformation at 51%; personal attacks at 42% which include hate speech at 35%; cyberbullying, harassment, abuse at 20%, and threats of violence at 16%; violent content at 39% which includes real-world graphic violence and gore at 28%, and terrorist and violent extremist content at 12%; sexual at 25% which includes 16% Sexual solicitation, 11% Release of intimate images, without your consent, 9% Child sexual exploitation and abuse; self-harm at 15% which includes Suicide and self-harm content.

This indicates that in various parts of the world, problems related to online civilization are still a global problem that must be considered for every country, including Indonesia. From 2016 to 2019 the number of children experiencing bullying on social media increased and decreased in 2020. According to the Indonesian Child Protection Commission (KPAI), 361 children were victims of bullying on social media during the period 2016-2020 (Pahlevi, 2022). Furthermore, according to the Ministry of Communication and Information, 3,640 contents caused hatred or hostility based on ethnicity, religion, race, and intergroup (SARA) from 2018 to 2021. There has been an increase in racist, homophobic, transphobic, and antisemitic hate speech on social media platforms (Cooldige, 2023). Furthermore, according to research conducted by the Anti-Defamation League (ADL) in 2023, 52% of all adult respondents in the United States have experienced hatred or harassment online.

Meanwhile, 51% of adolescents aged 13-17 have experienced some form of online harassment in the past twelve months compared to only 36% in 2022. This shows that online hate and harassment are on the rise for both adults and teens in the 13 - 17 age range (Center For Technology & Society, 2023).

Racist, discriminatory, and violent content is increasing because when users of social media platforms see posts and advertisements that contain hatred, users will be algorithmically directed to content that contains similar elements of hatred. This is a negative thing because the features that should be applied in curating viewer experience according to interests and favorite references will further expand the reach of racist, discriminatory, and violent content in the world of social media. Hate speech, online harassment, and bullying have become global problems that are still rooted in various social media platforms. The rapid development of technology has made people, especially teenagers, exposed to violence, bullying, harassment, and hate speech through social media platforms. This certainly affects how teenagers view the ethics of using social media and mobile usage.

According to the results of a study conducted Swenson-Lepper & Kerby (2019) showed that most students observed violations of ethical norms on social media and mapped the most common ethical issues on social media in the form of inappropriate images, privacy issues, and abuse of others. Furthermore, the study also showed that men were more likely to engage in malicious arguments on social media than women. The study found that 23% of participants admitted to engaging in malicious arguments over facts, and men were more likely to engage in such arguments than women. Two of the most common ethical issues identified by students were that someone else had shared something of theirs on social media without their permission or they had been tagged in something that the student deemed inappropriate. Students defined cyberbullying with the keywords harassing, demeaning others, putting people down, and making people feel bad. The most popular definition among students was making fun of people who are cruel, hurtful, and offensive. Besides cyberbullying, racism is also an ethical issue that arises on social media, and it even extends to unethical acts related to sex (e.g. pornography, posts about sexual interactions, etc.).

Social media is a digital platform that provides features for various videos, images, and stories to other users. So it is not uncommon for social media to be one of the platforms for sharing thoughts and expressing the concerns and interests of each individual to others for what they consider important to themselves. Some people from social media users share posts on social media very often related to the causes and problems that occur both in the individual scope and in the scope of society. So it is not uncommon for social media to be a medium or means for each individual to channel their freedom of opinion because everyone has the right to post content in the form of videos, pictures, and stories on various topics without clear rules. So that not a few contents uploaded on social media violate the law or violate someone's rights.

Internet users in Indonesia in the period 2022 - 2023 based on the survey results of the Indonesian Internet Service Providers Association (APJII) reached 215.63 with the majority of the Indonesian population aged 25 years and over increasingly internet literate. Furthermore, internet users from 19 - 24 years old were 14.69% in 2022, 15.26% in 2021, and 17.13% in 2020. Meanwhile, for the age of 16 - 18 years in 2022 as much as 7.47%, in 2021 as much as 8.12%, and in 2020 as much as 8.83% (Indonesian Information Portal, 2023). This shows that internet users among teenagers are also relatively large. So that teenagers, especially Indonesian teenagers, have a high vulnerability in experiencing discomfort in ethical matters on social media platforms.

Perceptions related to ethics and privacy in social media are formed inseparably from the culture of each region. According to Barrett-Maitland & Lynch (2020) privacy protects against anti-social behavior such as deceit, disinformation, and fraud, but privacy is also considered relative because privacy rules will vary based on several factors, namely climate, religion, technological advances, and political arrangements. This will certainly affect people's views, especially teenagers who are the most active users of social media among other age groups. Teenagers who grew up in the digital era such as Generation Y and Generation Z are very familiar with the internet, giving them different characteristics from the baby boomers and Generation X generation. Generation Y and Z are generations that grew up with the development of technology and social media, making it easier to get information quickly. Generation Z is characterized by ambitiousness, broad-mindedness, and a tendency to think instantly. This character that tends to think instantly is something that needs to be considered, of course, in the use of social media. Furthermore, generation Z also craves recognition, loves freedom, appreciates differences, and is meticulous about details (Itaar, 2019). Based on the description above, it is important to analyze the factors that influence ethics in the use of social media in adolescents.

LITERATURE REVIEW

Uses and Gratification Theory

Uses and Gratifications theory is an approach in communication studies that leads to understanding why people consume media and how it fulfills their needs and wants. The main idea behind the Uses and Gratifications theory is that audiences are not simply passive in receiving messages from the media. Instead, they are active in selecting, using, and seeking media to fulfill their various needs, such as entertainment, information, identity, and social interaction. The theory identifies several key functions of the media in meeting individual needs, and these can vary from one person to another (Karunia H et al., 2021). The Active Audience theory posits that audiences are not passive recipients of media messages but active participants who exercise control over the selection, use, and interpretation of media. This perspective asserts that individuals play an integral role in the communication process. In tandem, the Audience Rationality assumption suggests that audiences make decisions about media consumption based on specific goals and motives, engaging in a rational selection

process guided by personal needs and preferences.

Acknowledging the Diversity of Needs, this theory recognizes the multifaceted nature of individuals› requirements, encompassing entertainment, information, self-development, social interaction, and more. The Differentiation Effect underscores the audience›s ability to discern and identify media that aligns with their specific needs, allowing them to choose different sources for distinct purposes. Linked to this, the Satisfaction and Gratification theory contends that audiences actively seek fulfillment and contentment through media consumption, experiencing satisfaction when their needs or desires are met. With a plethora of Media Choices available, audiences exercise their agency by selecting the media that provides the most gratification, a decision influenced by individual personalities, values, and preferences. Despite the emphasis on active audience agency, the theory also acknowledges Media Dependence, recognizing that audiences can develop a dependence on certain media sources, particularly when these outlets consistently satisfy their needs. This nuanced perspective highlights the dynamic interplay between audience autonomy and the potential for media dependence in the broader landscape of communication theory.

Metaethics

Metaethics is a branch of ethical philosophy that focuses on questions about ethics itself. Rather than trying to answer specific ethical questions such as "Is action X right or wrong?", metaethics seeks an understanding of the nature, origin, language, and concept of ethics itself. Metaethics helps to understand the foundations of ethics and how to talk about ethical issues. It approaches moral questions better and understands the differences in ethical views between individuals and different cultures.

Deontological Ethics

In deontological ethics, actions are judged as good or bad based on the extent to which they comply with or violate obligations. In other words, an action is considered good if it is consistent with an obligation that must be fulfilled, while an action is considered morally bad if it violates an obligation and, therefore, is not considered an obligatory action (Ratnawati & Keraf, 2016). In the deontological ethical framework, the consequences of an action are not considered at all to assess the moral quality of the action. This means that whether an action is good or bad is not determined by its consequences. This approach avoids subjectivity and rationalization that can lead to violations of moral obligations. Immanuel Kant (1734-1804) rejected using consequences as the basis for judging actions because he argued that consequences do not guarantee universality and consistency in our behavior and moral judgments. In Kant's view of deontological ethics, three main principles must be considered. First, for an action to have moral value, it must be carried out based on absolute moral obligation. Second, the moral judgment of an action is not related to the achievement of its goal, but rather depends on the good intention that drives the individual to carry

it out; even if the result does not match the expected goal, the action can still be considered good if it is based on goodwill. Third, as a consequence of the previous two principles, there is a strict moral obligation to abide by the universal moral law, which is an essential element in any action that is considered moral in Kant's view.

Utilitarianism Ethics

Essentially, utilitarianism is an ethical framework that considers good actions as those that are beneficial, gainful, and useful, while bad actions are those that cause suffering and harm. Furthermore, utilitarianism assumes that the concept of happiness is a neutral parameter of morality, applied fairly to promote the well-being of all people. Since individuals generally desire happiness rather than suffering, utilitarianism emphasizes the "impartial promotion of well-being". This also provides the reason why Jeremy Bentham called happiness "the greatest number," as actions that are considered ethical or moral can be felt by everyone through the achievement of happiness, which should be impartial and can be felt by anyone (Pratiwi et al., 2022). Benefit is always connected to the theory of utilitarianism proposed by Jeremy Bentham. The phrase "The greatest happiness of the greatest number" is consistently associated with the idea of happiness determined by a large number of people, so that the level of happiness of the majority becomes decisive in the formation of law.

Fairness Ethics

John Rawls (1921-2002) is a figure who developed the concept of justice as fairness. In his work entitled "Theory of Justice," Rawls argues that every individual always has a personal interest and cannot possibly get everything they want (Weruin, 2019). Therefore, cooperation in society becomes a necessity to achieve mutual benefits. In this context, it is important to balance conflicts of interest and attempt to ensure that the benefits or gains obtained outweigh the burdens that must be borne by individuals in society. The principles of justice serve as guidelines for determining fair allocations. The concept of justice as equality means that whatever is agreed upon in the initial conditions will be regarded as fair by all parties.

John Rawls introduced two principles of justice that are believed to be chosen by free and rational individuals under the condition of ignorance of the social position, class, or potential of other individuals, known as the "veil of ignorance". The first principle is the principle of difference, and the second is the principle of equality. The principle of difference underscores that social and economic inequalities should benefit the most disadvantaged in society. The principle of equality emphasizes that opportunities to achieve such inequalities should be available to all individuals. This means that the principle of difference recognizes that natural distribution is unequal; some individuals are born with excessive wealth, while others may be born in conditions of poverty. Some may have exceptional talents, while others do not. Rawls argues that this is considered an injustice. However, according to the principle of justice as equality, what is right and just is if the social and economic inequality is beneficial to the whole society and accessible to everyone. Thus, Rawls views that natural luck should benefit all

individuals regardless of their origins, and the opportunity to achieve inequality should be open to all individuals.

Diffusion of Technological Innovation

The diffusion of innovation theory (IDT) according to Rogers (2003) is one of the two main theories in innovation adoption that is often used in research on information technology (IT) adoption in general and mobile service adoption (Ariana, 2023). The technology adoption model and the diffusion of innovation theory are recognized as suitable models for predicting user interest in adopting new technologies. However, in research regarding mobile service adoption, the technology adoption model is often preferred due to its ease of use and simplicity. Related to the four elements of Diffusion of Innovations: (1) Innovation: Refers to an idea, concept, message, or meaning that is perceived as new by the adopting individual or other unit. (2) Communication Channel: This is the medium used to transmit a message from one person to another. (3) Timing: Refers to the decision-making process in which individuals move from initial knowledge of an innovation to the decision to adopt it or reject it. (4) Social System: This represents a group of interconnected units that work together to solve problems and achieve common goals (Muntaha & Amin, 2023).

RESEARCH METHOD

This research uses quantitative research methods with Correlational Quantitative Research Design. The data analysis method in this study uses Partial Least Squares (PLS) version 4.0. The advantage of Partial Least Square can handle many independent variables even though there is multicollinearity between the independent variables (Evi & Rachbini, 2022.) Respondents in this study were 100 respondents. The sampling technique in this study used an accidental sampling technique. The research instrument used was a questionnaire distributed directly to 100 respondents with an age range of 13-15 years. The questionnaire uses a Likert scale with a score range of 1 - 5 (Strongly disagree, Disagree. Moderately agree, Agree, Strongly agree). The following is the operational definition of each research variable:

Table 1. Operational definition of research variables

Variable	Dimensions	Indicator	Scale	Code
Social Media Diffusion	Information seeking (Bae et al., 2021)	You use handphone to learn about unknown things	Likert	IS1
		You use handphone to do research	Likert	IS2
		You use handphone to learn useful things	Likert	IS3
		You use handphone to get new ideas	Likert	IS4
	Social support (Bae et al., 2021)	You use handphone to express my emotions easily to others	Likert	DS1

	Social interaction (Smock, 2011)	Using your handphone to express my emotions to others who will sympathize with me	Likert	DS2
		Using phone to talk about my problems and get advice	Likert	DS3
		Using phone to let others know that I care about their feelings	Likert	DS4
		To keep in touch with friends and family	Likert	IS1
		to communicate with friends who live far away	Likert	IS2
		to speak with my friends from real life	Likert	IS3
	Habitual pass time (Leiner et al., 2018)	because it is a habit, it is just something I do	Likert	KML1
		when I have nothing better to do	Likert	KML 2
		to pass time, particularly when I am bored	Likert	KML 3
		because I just like to play around on it	Likert	KML 4
Metaethics	Deontologi	Understand what is good and bad	Likert	MD1
		my obligations as a teenager, student, child	Likert	MD2
		An action is good not because of its outcome, but rather because it is good willed.	Likert	MD3
	Utilitarianism	Results are what matter from an action	Likert	MU1
		More people get good benefits	Likert	MU2
	Fairness Ethics	That justice is something important	Likert	EK1
		for all people to be treated equally; no preferences and discrimination	Likert	EK2
		It›s self-interested and no one can get everything they want.	Likert	EK3
Satisfaction(Bae et al., 2021)		I was satisfied with my experience of ( ) use	Likert	K1
		I was pleased with my experience of ( ) use	Likert	K2
		I was content with my experience of ( ) use	Likert	K3

Source: Personal processed data

RESULTS AND DISCUSSION

Validity and Reliability

In the data presented, the data is normally distributed with a bell-shaped curve. The normal distribution assumption is relevant in the context of PLS analysis. In statistical inference, a normal distribution makes it possible to calculate confidence intervals and perform hypothesis tests more precisely it also indicates the presence of a normal distribution mean in the sample. In statistics, the concept of "normally distributed" (or "normal distribution") refers to a probability distribution that follows a certain pattern, also known as a Gaussian distribution. In the data presented, it can be seen that the data is symmetrical, peaking at the mean value. There is half of the data on the left side of the distribution peak and half on the right side. In addition, it can be seen that the curve is unimodal or this distribution has only one peak. The normal distribution can be fully described by two parameters: the mean and the standard deviation. These parameters govern the location and spread of data in the distribution.

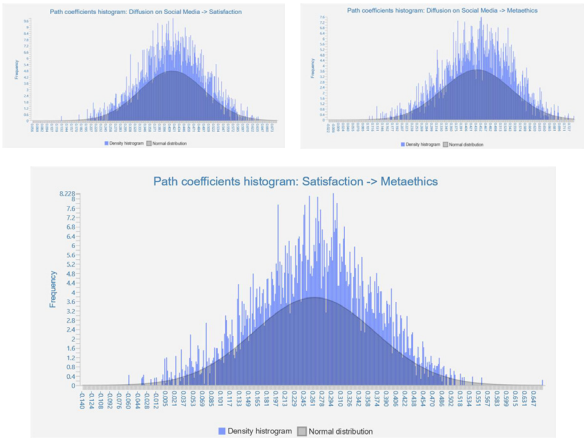

Figure 1. Normal distribution curve

Source: Personal processed data

This model of ethics in adolescents has gone through validity testing with PLS 4.0 (four point zero). The validity test consists of composite reliability (rho_a), average variance extracted (AVE), Cronbach's alpha, and composite reliability (rho_c). Composite reliability varies between 0 and 1, the higher the value, the higher the reliability (Sholihin, 2021).

Table 2. Validity and reliability constructs

	Cronbach's alpha	Composite reliability (rho_a)	Composite reliability (rho_c)	Average variance extracted (AVE)
Diffusion on Social Media	0.576	0.579	0.777	0.538
Metaethics	0.747	0.749	0.840	0.567
Satisfaction	0.848	0.855	0.929	0.868

Source: Personal processed data

Cronbach's alpha is a reliability evaluation method that examines the covariance between the various items that make up an evaluation tool and the total number of variables. In PLS, reliability testing is enhanced through the use of Cronbach Alpha, which measures the consistency between the answers tested. Cronbach Alpha is considered good if the value is $\alpha \geq 0.5$ and sufficient if $\alpha \geq 0.3$. The reliability of the instrument is considered fulfilled when there is significant covariance between all items about the variance. In this study, it can be seen that Cronbach's alpha in social diffusion is moderate, namely, 0.576, while for social media satisfaction and metaethics has a higher value, namely 0.848 and 0.747 respectively. Meanwhile,

the composite reliability (rho_c) in social media diffusion is 0.777 reliable. As for social media satisfaction, it appears to have very good reliability, namely, 0.929 and metaethics has a reliability of 0.840. In evaluating the internal consistency of a construct, Composite Reliability is considered more reliable. If the Composite Reliability (CR) value exceeds 0.8, it indicates that the construct has high reliability and can be considered "reliable." If the CR value is above 0.6 but less than 0.8, then it still indicates a fairly good level of reliability, although not as high as the CR value > 0.8 (Irwan & Adam, 2015).

Composite Reliability (rho a) is a newer and more rigorous metric. The main difference between rho_a and rho_c is that rho_a subtracts the sum of error variances from the total variance. This can result in a lower rho_a value compared to rho_c, which means it is more rigorous in measuring construct reliability. Rho_a in this study appears to be higher at 0.579 for social diffusion, 0.855 for social satisfaction, and 0.749 for metaethics, respectively. Another metric used to measure construct reliability is the AVE measurement. This measures the extent to which the variables within a construct can explain their variance within the construct. A high AVE value indicates that the variables are collectively very good at measuring the same construct. If the Average Variance Extracted (AVE) value is higher than the correlation value between constructs, it can be considered that good discriminant validity has been achieved. that an AVE value greater than 0.5 is strongly recommended as a standard for achieving adequate discriminant validity (Irwan & Adam, 2015). The highest AVE in the study was social media satisfaction of 0.868, social diffusion of 0.538, and metaethics of 0.567. Thus it can be concluded that this study has good validity and reliability.

Fit Model of Social Media Diffusion to Teen Ethics

Model fit for adolescent social media diffusion consists of 3 variables, social media diffusion, social media satisfaction, and metaethics. With PLS 4.0, the model fit for the social media diffusion variable is obtained with 3 constructs, including social interaction, while the social media satisfaction variable consists of 2 constructs and the metaethics variable consists of 4 constructs. It can be seen that each outer-loading > 0.6 or 0.7 indicates that the model is fit.

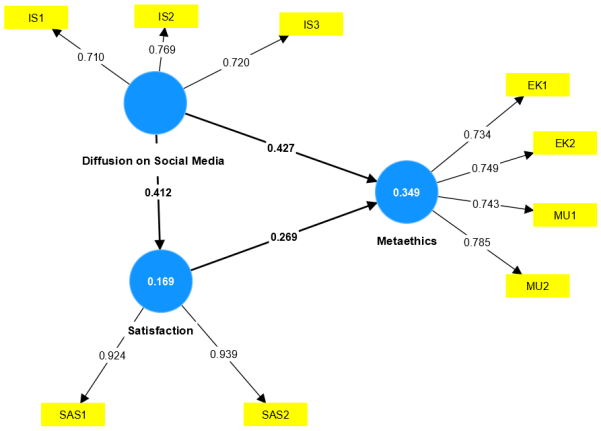

Figure 2. Path diagram model of metaethics of adolescent social media users

Source: Personal processed data

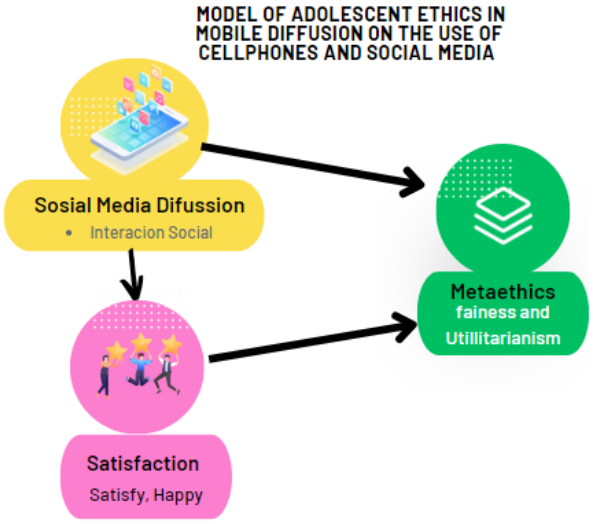

Figure 3 : Model of Adolescent Ethics in mobile diffusion

Source : personal processed data

The p-value is a measure used to assess whether the observed relationship is random or statistically significant. The researcher set a P-value of 5% (0.05). The p-value is compared with the predetermined significance level, from each construct seen <0.05. So it can be concluded that the model is significant. This means that there is a significant relationship between the variables of social media diffusion, satisfaction, and metaethics among teenagers in Semarang City. The direct effect of social media diffusion on social media satisfaction is 41.2% while the direct effect of social media diffusion on metaethics is 42.7% and social media satisfaction on metaethics is the smallest direct effect, which is 26.9%.

Table 3. Path coefficients - mean, STDEV, T-value, p-value

	Original sample (O)	Sample mean (M)	Standard deviation (STDEV)	T statistics (|O/STDEV|)	P values
Diffusion on Social Media -> Metaethics	0.427	0.439	0.108	3.954	0.000
Diffusion on Social Media -> Satisfaction	0.412	0.415	0.083	4.945	0.000
Satisfaction -> Metaethics	0.269	0.264	0.106	2.542	0.011

Source: Personal processed data

For the model to meet the model fit standard, the SRMR value must be less than 0.05 (Cangur & Ercan, 2015). However, on the SMARTPLS website, the limitations or criteria for model fit include SRMR or Standardized Root Mean Square value <0.10 or <0.08. Thus the existing model is fit.

Table 4. Model fit

Model fit

	Saturated model	Estimated model
SRMR	0.096	0.096
d_ULS	0.418	0.418
d_G	0.165	0.165
Chi-square	100.807	100.807
NFI	0.632	0.632

Source: Personal processed data

The R Square value of the joint or simultaneous influence of Social Media Diffusion (DFM) on Social Media Satisfaction (KSM) is 0.169 with an adjusted r square value of 0.161. So, it can be explained that all exogenous constructs (DFM) affect (KSM) by 0.161 or 16.1%. Because Adjusted R Square is less than 33%, the influence of all exogenous constructs (DFM) on (KSM) is low. The R Square value of the joint or simultaneous influence of Social Media Diffusion (DFM) and Social Media Satisfaction (KSM) on metaethics (ME) is 0.349 with an adjusted r square value of 0.335. So, it can be explained that all exogenous constructs (DFM) and (ME)

on (KSM) are 0.335 or 33.5%. Because Adjusted R Square is more than 33%, the influence of all exogenous constructs (DFM) on (KSM) is moderate.

Table 5. R-square-overview

	R-square	R-square adjusted
Metaethics	0.349	0.335
Satisfaction	0.169	0.161

Source: Personal processed data

In the PLS fit model, the Variance Inflation Factor (VIF) value must be less than 5. If the value exceeds 5, this indicates an indication of collinearity between constructs (Khan et al., 2019)institutions, countries and co-citation networks, and discloses trending developments in the field. Design/methodology/approach: Based on bibliometric data downloaded from the Web of Science, the authors apply various social network analysis (SNA. Based on these provisions, it can be seen that the collinearity in this model is all constructs < 5. It can be concluded that there is no problem with multicollinearity. In the context of "no multicollinearity problem," this means that the independent variables in the analysis are not strongly correlated with each other or there is not a high enough correlation that could interfere with the analysis results or make the regression coefficients unstable. This is a desirable condition in statistical analysis as it makes it possible to understand the impact of each variable independently and better.

Tabel 6. Collinearity statistics (VIF) – outer model – list

Collinearity statistics (VIF) - Outer model - List

	VIF
EK1	1.545
EK2	1.496
IS1	1.234
IS2	1.185
IS3	1.136
MU1	1.361
MU2	1.535
SAS1	2.183
SAS2	2.183

Source: Personal processed data

Social Media Diffusion with Social Media Satisfaction (H1)

The model shows that social media diffusion has a positive relationship with social media satisfaction with a path coefficient of 0.412. So when the diffusion of social media increases, satisfaction will also increase. In the F square table, social media diffusion on social media satisfaction has a moderate influence. The f square value of 0.02 is considered small, 0.15 medium influence, and the value of 0.35 is large. Values less than 0.02 can be ignored or considered no effect (Khan et al., 2019).

Tabel 7. F-square-matrix

	Diffusion on Social Media	Metaethics	Satisfaction
Diffusion on Social Media		0.232	0.204
Metaethics			
Satisfaction		0.092	

Source: Personal processed data

Next is the hypothesis test using 2 criteria, namely the path coefficient value and the t-statistic value (Imam Ghozali, 2006)"title":"Structural equation modeling : metode altenatif dengan partial least

square (PLS. The criterion for the path coefficient value is that if the value is positive, then the effect of a variable on the variable it affects is unidirectional. If the path coefficient value is negative, then the effect of a variable on other variables is in the opposite direction. The criterion for the t-statistic value is > 1.96 and a hypothesis can be said to be significant if the probability/significance value (P Value) is < 0.05. The first hypothesis shows that the results of data processing show that the path coefficient value is 0.412 (positive), the t-statistic value is 4.945 (>1.96), and the p values meet the requirements of 0.000 (<0.05). So H1 in this study is accepted. The diffusion of social media affects the satisfaction of using social media among teenagers in Semarang City 0.204 or 20.4%.

Diffusion of Social Media on Metaethics (H2)

In the model that has been made, it can be seen that the path coefficient value is 0.427 (positive), the t-statistic value is 3.954 (>1.96), and the p-values meet the requirements of 0.000 (<0.05). So H2 in this study is accepted. Social media diffusion affects metaethics in Semarang City teenagers. The f square of this variable is 0.232 or 23.2%. This means that there is an increase in influence by 23.2% each time the diffusion of social media on metaethics in teenagers in Semarang.

Social Media Satisfaction on Metaethics (H3)

This study wants to find out how metaethics in adolescents with variable satisfaction with social media. In the model, the path coefficient value is 0.269 (positive), the t-statistic value is 2.542 (>1.96), and the p-values meet the requirements of 0.011 (<0.05). So H3 in this study is accepted. Social media satisfaction affects metaethics in Semarang City teenagers. The F square of this variable is 0.092 or 9.2%. This means that there is an increase in influence by 9.2% every time Semarang City teenagers feel social media satisfaction on metaethics.

Diffusion of Social Media and Mobile Phones among Semarang City Teenagers

The diffusion of social media in this study is not only about the use of social media but also about the use of cell phones in the daily lives of students and teenagers. The diffusion of technology experienced by students today is the presence of many new social media. Teenagers have been born as a digital generation since they were young. So they become agents with a fast speed of adoption, early recipients of the use of social media and mobile phones. One study said that the indicators the assessment of Facebook's consumption indicates high capability, while critical consumption, functional prosumption, and critical prosumption on Facebook are also deemed capable (Hidayat & Ginting, 2020).

As in the assumption of the Uses and Gratification theory, today's teenagers are faced with many media selection options. The diffusion of social media for teenagers is used as a channel for personal and a channel for mass media. Personal communication channels are mediums used to interact directly between a person and another individual or with a limited group of people. Teenagers' activities for mass channels are such as Instagram, Facebook, Twitter, TikTok, and even threads. This provides many

choices to as many users as possible to fulfill psychological and social needs. Teenagers actively use social media as seen from their daily activities that carry cellphones even to school. During informal interviews, they used social media, and cellphones and mostly used Instagram and TikTok.

In this study, it can be seen from 15 questions related to the use of cellphones and/or social media ranging from information seeking, social support, social interaction, and past habits. Individuals often use media to build their social identity. They share information about themselves, their interests, values, and relationships to shape their social image in the eyes of others. This is one-way individuals fulfill the need for social interaction and social recognition. The media also facilitates social interaction with public figures and celebrities through interviews, live broadcasts, social media accounts, and more. This allows individuals to feel connected to these figures and engage in social conversations about them. Uses and Gratifications theory recognizes that social interaction is one of the many needs that media can fulfill. Individuals use media to build, maintain, and strengthen their social relationships, as well as to feel involved in online communities and fulfill the need for social interaction that is so important in their daily lives.

In the fit model, there are only 3 constructs that fit in this model, namely social interaction. Social interaction is used by adolescents, namely, social interaction with friends and family, social interaction to communicate with friends who live far away, and social interaction to talk with friends from real life. Of the many activities carried out by teenagers, they significantly use it more as social interaction than to seek information, get social support, or habits from the past. In the assumption of uses and gratification theory where users have the authority to determine their use of social media, teenagers use it for interaction, and social interaction to create relationships with others. Instead of using social media, and cellphones for things like information seeking or researching something, teenagers in Semarang City use it more for social interaction. The strongest construct, at 0.769, is social interaction to connect with friends who live far away.

The second construct of 0.720 is social interaction to talk to their friends from real life while the last construct of 0.710 is teenagers' interaction with their families. This provides a picture of how teenagers use social media or cell phones for their needs. Some of the ways teens use social media to connect with friends who are not geographically nearby are interactions: 1) through social media which is currently widely used, namely TikTok and Instagram. 2) Social Information Search: teens search for social information through the media, such as news about their friends, status updates, and social events. Social media such as Facebook, Instagram, Twitter, and others can fulfill teens' needs to stay connected with others. 3) Engagement in online communities: through online forums, discussion groups, and other platforms, people can participate in communities relevant to their interests.

Some of the activities they engage in include: (1) video calls with WhatsApp and social media such as Instagram allow teenagers to communicate through video

calls. This medium allows them to see and hear their friends in real time, creating an experience that is closer to talking face-to-face. (2) Playing online games together, many teens like to play online games with their distant friends. Online multiplayer games allow them to collaborate or compete in a fun virtual environment. (3) Sharing multimedia content where teens often share photos and videos depicting their daily lives with far-flung friends. This allows them to participate in each other's lives even if they are not in the same place. (4) Organizing virtual meetings: teenagers can organize virtual meetings with distant friends through platforms such as Zoom, whatsapp video this has happened since the pandemic. These activities form a network and social system for teenagers. With technology and social media, teenagers have more options than ever to maintain and strengthen relationships with friends who are far apart. Social media allows them to feel connected and share important moments in their lives with friends, even though they may be in distant geographical locations. Teenagers have thus gained a differentiation effect by choosing which media they need and want.

Social Media Satisfaction Among Semarang City Teenagers

Individuals seek satisfaction and gratification by consuming media. They feel satisfied when the media fulfills their needs or wants. Satisfaction with interacting and socializing through social media can vary from individual to individual. This is also one of the important aspects of the use of social media or mobile phones in adolescents. In the fit model, it can be seen that teenagers get satisfaction from social media they feel happy and satisfied, namely constructs 1 and 2 in satisfaction. These interactions can be in the form of chatting, commenting, "liking," or sharing messages. They find satisfaction in building and maintaining relationships with friends and feeling connected to others. Social media can also be a source of entertainment. Teens enjoy the funny content, short videos, memes, and various other entertainment provided by social media. They can linger for a long time doing social media scrolling activities opening TikTok and Instagram. However, in modeling the 3rd construct of calmness is not present in this study. This may indicate that the use of social media/ cell phones does not provide peace in the lives of adolescents.

Metaethics of Social Media and Mobile Phone Use in Teenagers

The diffusion fit model shows that two ethics become ethics in the use of social media and mobile phones in adolescents, namely fairness ethics and utilitarianism ethics. The largest construct is utilitarianism 2, which is about how the use of social media and mobile phones provides many benefits to many people. In utilitarianism, this is known as the greatest happiness for the greatest number. The second construct of 0.743 is that results are important from an action. Something is said to be good and bad if it provides results. The next construct is fairness ethics 2 of 0.749 so that all people are treated equally; there is no preference or discrimination. While the last construct is fairness 1 at 0.734 that justice is something important. It can be seen that the important themes of ethics for teenagers in Semarang

City are happiness for as many people as possible, results are important from an action, justice without discrimination and fairness is something they consider important. Justice being highlighted by teenagers indicates a duality, whether they have seen justice or not. Procedural justice requires that all individuals are treated fairly, without preference or discrimination based on factors such as group, ethnicity, religion, race, or social status. In this model, the eliminated ethical construct is deontology which focuses on duty. Goodwill is the intention to carry out what one considers to be a moral obligation. Other research the utilitarian and hedonic aspects of information systems play a vital role in shaping users› eSAT (electronic satisfaction) of Social Networking Sites (SNSs), particularly among younger users. This research highlighting the importance of pleasure orientation in using Facebok (Ariff et al., 2014).

CONCLUSION

The metaethics fit model of social media diffusion of Semarang City teenagers consists of variables of social media diffusion, social media satisfaction, and metaethics. In the diffusion of social media, teenagers are the first adopters born in the digital age. The use of social media in Semarang City teenagers is for social interaction. Social interaction with friends who live far apart, interaction with family, and interaction with friends from the real world. This shows that the use of social media and mobile phones provides a media channel, forming a social system. Semarang City teenagers are active audiences who choose media according to their needs and desires, such as TikTok and Instagram. This shows the differentiation effect and gratification of teenagers' satisfaction in using social media and mobile phones. While the satisfaction they feel is feeling pleasure and satisfaction. The metaethical reflection of social media diffusion and satisfaction is utilitarianism and fairness ethics. The description of the right and wrong ethics of Semarang City teenagers is that the more people are happy, the better it is. For them, goodness is the absence of discrimination such as group, ethnicity, religion, race, or social status. All variables influence each other with different magnitudes. The biggest influence in this study is the diffusion of social media on the metaethics of teenagers in Semarang City, and secondly the diffusion of social media on social media satisfaction. The last with the least influence is the satisfaction of social media on teenagers' metaethics. It can be indicated that social interaction has a reflective influence on the ethics of teenagers in Semarang City rather than the satisfaction that is born from within themselves.

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